

"RED HEAT"

Written by
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&
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Much has been left in the world that
has to be destroyed by fire and iron.

Lenin

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FIRST DRAFT SHOOTING SCRIPT
MISSING

A CAROLCO-LONE WOLF-OAK PRODUCTION
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NOTE: All dialogue to be spoken in Russian with
accompanying voice-over translations will be
underlined.

8/17/87

FADE IN:

★

JANUARY

★

1

INT. GYMNASIUM - SWIMMING POOL - MOSCOW - WINTER - DAY

1

Clouds of steam.

TITLES BEGIN

SHAPES can be seen through the haze, slowly moving between the barbells and antique weight machines. BIG MEN loiter about -- mostly WEIGHTLIFTERS, WRESTLERS, SHOT PUTTERS. It's a home for heavyweights.

The HISS of the valves, the RATTLE of water as it pulses along rusty pipes. JARRING iron as the barbells fall into their well-worn grooves. The RUMBLE of an old wood-fired boiler...A world of fire and iron.

Through the mist, a GIANT OLYMPIAN FIGURE straightens with a half a ton of iron above his chest, only to let it CRASH with a great YELL. The entire place SHIVERS. Nearby, a GROUP OF THREE WOMEN, not one weighing under two hundred pounds, work out on a primitive pec machine. Farther along, a WOMAN, naked and muscular, descends the worn wooden steps of an ancient riveted tub to join ANOTHER NAKED WOMAN standing up to her chest in the warm oily water. Beyond, in the steaming waters of the pool, SEVERAL MORE ATTRACTIVE ATHLETIC WOMEN swim in the nude.

JUSSO (OGARKOV) stands by the entrance. He is wearing a pair of [REDACTED] and is naked from the waist up, a well-scrubbed institutional towel hanging around his neck. About 40, he is tough, with a typical Muscovite nonchalance...His eyes scan the area searching for his friend and partner, IVAN DANKO.

Above Jusso's head droplets of water fall from an icicle onto a steaming dial beside his neck -- the rhythmic SIZZLE of the water -- an indication of the subzero temperature outside the gymnasium.

By the ancient boiler, a MASSIVE STOKER funnels another log into the furnace and then regards Jusso. His face shows that the stranger is not welcome.

Jusso ignores him, his eyes taking in the outline of a small STEAM ROOM beyond the boiler house. A SHADOWY FIGURE moves through the vapor and enters...

The Stoker SLAMS the door of the furnace shut and turns to give Jusso his undivided attention.

TITLES COMPLETE

2 INT. STEAM ROOM

2

A ladle of water is splashed on the white hot pebbles which explodes into vapor...

As it clears, IVAN DANKO walks through the door and faces ANOTHER MAN. One knows at once that this is a confrontation. Danko is in his mid-30s -- chiseled features covered with sweat, his bare body lithe and muscular. He hasn't shaved in several days...

FOUR MORE MEN are slowly revealed through the steam -- sitting on the room's two benches. All are naked.

Nearest to the stove is NIKOLAI, the man who ladled the water onto the stones. Next to him and facing Danko is the leader of the group -- a giant with the build of a wrestler and face of a MONGOLIAN HIPPIE. Rolls of flesh coil around his neck in which lie buried half-hidden silver chains.

Next to him a skinnier HAIRY GANGSTER with a permanent scar on his face.

Danko is now standing eyeball to eyeball with the giant Mongol, both faces bathed in sweat. Beside Danko is ANOTHER TARTAR, in the unmistakable posture of a guard or jailer -- Danko's jailer...Smiling on the benches beyond, interested spectators -- SEVERAL NAKED WOMEN, all with blonde Slavic looks.

MONGOL

You say you come from Kirov?

Danko nods.

MONGOL (cont'd)

And you work at the Foundry...

The Mongol Hippie leans forward and takes Danko's hand. He examines the palm, then turns the hand over and looks at the nails.

MONGOL HIPPIE

This is not the hand of a Foundry worker.

Danko leaves his hand where it is, making no attempt to withdraw it.

DANKO

You're full of shit.

The voice is level, his demeanor cool.

MONGOL HIPPIE

Nikolai.

(CONTINUED)

2 CONTINUED:

2

Nikolai exchanges his ladle for a pair of wooden tongs -- He picks up one of the glimmering pebbles and carefully swings it over until it hovers just above Danko's outstretched hand...

Danko doesn't take his eyes off the Mongol Hippy who, with a sadist's precision, squares off the palm, tugging the fingers straight...

MONGOL HIPPY

If you work at the Foundry you will be
used to the heat.

He looks up at Danko's face...SNAPS his fingers -- Nikolai drops the stone into Danko's hand.

A STRANGE SILENCE overtakes the room as Danko struggles with the pain.

Slowly he draws up his fist -- now curled tightly around the stone until it trembles parallel with his chin. As Danko's knuckles grow white it appears to the group's astonished eyes that he is trying to crush the heat with the pressure of his hand.

At this moment of concentrated pain, Danko STRIKES -- his fist blisters across the Mongol Hippy's bearded chin -- BLASTING him through the wall -- EXPLODING him out into a DAZZLING WHITE LIGHT.

3 EXT. BALCONY - GYMNASIUM BUILDING - DEEP SNOW - DAY

3

The giant Mongol, suddenly exposed to subzero temperatures, lets out a great CRY OF RAGE as he falls uncontrollably downwards -- landing on his back, twenty feet below.

Danko dives after him.

Nikolai and the Hairy Gangster launch themselves after both, regardless of the cold.

4 COURTYARD - GYMNASIUM BUILDING

4

Another 40 feet below, MEN in fur hats and leather jackets spring from their Police Cars -- guns in hand.

5 BALCONY

5

Danko reaches the Mongol Hippy, launches himself upon him and is immediately tossed over his shoulder.

(CONTINUED)

5 CONTINUED:

5

But he grasps at the Mongol's hair as he flies by, pulling it and its owner with him as he slides by -- They turn on one another, exchange blows. Danko knocks him over the balcony railing down to the courtyard, where he lands in a snow bank -- again Danko immediately leaps after him.

6 INT. GYMNASIUM

6

TWO POLICEMEN in fur hats leap on the Stoker who has Jusso by the throat, BANGING his head against an iron post...As they handcuff the Stoker, Jusso staggers free, coughs, wretches -- turns toward the steam hut...

His towel still in his hand...Jusso tears open the door, suddenly confronted by the TARTAR, crouching stark naked with a hunting knife in one hand.

Behind him, the skin of the steam shed ripped open, the Naked Women cowering...

The Tartar feints, then lunges...

Jusso, using the towel, flips it in his face, snapping it hard, catching his nose. As the Tartar's hand goes to his face, Jusso steps forward and KICKS him in his balls.

7 EXT. DEEP SNOW - COURTYARD - DAY

7

Danko has the Mongol Hippy in a leg-lock, sitting astride his bucking chest, compressing it, both hands tight on the Hippy's long hair. Danko SMASHES his right fist down through the Mongol's matted beard, CRACKING his jaw.

He rises from the now unconscious beast, breathing hard...turns to see Jusso scrambling towards him.

JUSSO

Is it Viktor?

He throws him the towel.

DANKO

No, goddamn it.

Danko wraps the towel around his waist and Jusso bends down to handcuff the great heap of Mongol.

Danko scoops up a piece of snow to cool the pain in the palm of his right hand.

Not far away, the Men in the fur hats have apprehended the other two Gangsters and stand awaiting Danko's orders.

(CONTINUED)

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5.

7 CONTINUED:

7

When he reaches the person who is guarding Nikolai, Danko commandeers his fur cap, puts it on his head --Then he turns to look at Nikolai, grabs him by the ears and pulls him close.

DANKO
I want Rosta. Viktor Rosta.

NIKOLAI
(scared)
He left! Over a hour ago! With his brother!

DANKO
Where?

Nikolai hesitates, but the incongruous setting, the cold and Danko's demonical manner undermine his resolve.

NIKOLAI
I will tell you! I promise! I promise! Viktor and his brother are meeting tonight!

8 EXT. ZIS - MOVING SHOT - INNER CITY - MOSCOW - NIGHT

8

A snowstorm is BEATING DOWN -- the car's front, rear and side windows encrusted with sleet. The laboring wipers barely manage to clear a slit of visibility through the deluge of wind-whipped snow...Three more identical AUTOMOBILES follow closely behind.

9 INT. ZIS - DANKO - BEHIND WHEEL

9

* He is now dressed in full Militia uniform -- the top of his fur hat is almost flattened against the ceiling of the Sedan. Jusso is in the front seat next to him. Steering with one hand, Danko leans over the wheel, wiping the inside of the fogged windshield repeatedly with his mittened fist.

*

JUSSO
This wind from the West is a mixed blessing, Ivan. Economic freedom sounds wonderful, but what it really means for us is American gangsterism Soviet style.

DANKO
You don't think we can handle it?

(CONTINUED)

9 CONTINUED:

9

JUSSO

It's all going to get harder. Twenty years ago -- no drugs. Now we have a problem. Another twenty years, maybe we are Harlem.

DANKO

It won't happen.

JUSSO

You might be wrong. Most policemen aren't as ruthless as you are -- myself included -- Do you know your new nickname at headquarters?

(laughs)

They used to call you Iron Jaw, but after today they've changed it to Roundhead -- of course, I'm circumcised myself...

Jusso blows his nose with a big linen handkerchief.

10 INT. ZIS - SHOOTING THROUGH WINDSHIELD - INNER CITY - NIGHT

10

Turning into a narrow street where a large RED BLINKING NEON SIGN reading "KOMOSOL" is visible through the storm, Danko brings the car to a stop as Jusso again blows his nose.

DANKO

How's the cold?

JUSSO

Horrible. Getting worse. Did your mother teach you a home remedy?

DANKO

Try holding a hot rock in your hand 'til your partner shows up.

Danko half-smiles as both move out of the car, with Ogarkov taking a final hard wipe of his nose.

11 EXT. KOMOSOL - STREET AND SIDEWALK - NIGHT

11

Danko and Jusso walks toward the entrance.

OVERCOATED MEN jump out of the other cars and begin to deploy themselves near the Cafe-Bar.

(CONTINUED)

11 CONTINUED:

11

JUSSO

I know. Same routine. You go in the front, I'll wait out back. I will also make sure our troops are properly positioned. Right?

DANKO

Right.

12 INT. KOMOSOL - CAFE BAR - INNER CITY - MOSCOW - NIGHT

12

The Komosol is packed with TOUGH TRADE at numerous tables in the large cavernous smoke-filled room. Through the loud HUB-BUB of raucous conviviality, a ROCK GROUP BLASTS OUT some Slavic heavy-metal. Danko and Jusso enter, glance around...

13 AT BAR - GROUP SHOT

13

A lone HEFTY BARTENDER is moving down the length of the bar, ~~holding out~~ in hand, filling and refilling the extended empty glasses. The smile on his face disappears as he spots:

14 DANKO - IN DOORWAY - BARTENDER'S POV

14

Surveying the smoke-hazy room...

15 AT BAR

15

Danko walks over to the Bartender.

DANKO

(showing I.D.)

Danko. City Militia.

An instant HUSH falls over the entire bar. All conversation and music CEASE. The peoples' fear of the police is manifest.

DANKO

I'm looking for Viktor Rosta.

Pause.

DANKO

It will go better for you if you cooperate, Comrade.

BARTENDER

Against the back wall -- under the window.

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8.

16 WITH DANKO - MOVING SHOT

16

Making his way past the crowded tables where SILENCE has replaced the vodka-boozing and happy CHATTER...

17 TABLE UNDER WINDOW - REAR WALL

17

The brothers, VIKTOR and FYODOR ROSTA sit flanked by TWO RUSSIAN WHORES and two Smooth-looking Hooligans who go by the names of YEGOR and SACHA. Both brothers are all smiles and confidence. Viktor is huge, physical, dangerous; Fyodor in his late 30's, gives the impression of a tough Sybarite: his suit is fashion-cut, a ruby ring on his little finger...

Viktor is refilling all three empty glasses from a bottle of vodka as Danko reaches the table.

He looks up. Danko has his I.D. card open in his left hand.

DANKO

* Viktor Rosta. *

* Viktor peers at Danko's I.D.

VIKTOR

Moscow Militia, Captain Danko...

DANKO

* I've been looking for you. *

VIKTOR

* Obviously I'm not hard to find. *

DANKO

* I just followed the corpses and the cocaine. *

* Viktor looks around the silent AUDIENCE, smiling. *

VIKTOR

* So I am responsible for the decadence of today's teenager. *

DANKO

* No. But you profit from it. Come on, let's go. All of you. *

Viktor gets to his feet. He moves towards the coatrack which is situated just beside him. Still playing to his audience...

(CONTINUED)

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8A.

CONTINUED:

17

VIKTOR
(not taking himself too
seriously)
Why is it that you always pick on us
Georgians? After all we're only
country folk who don't know the ways
of the Big City. Perhaps that is why
we are such an easy target.

*

Viktor's demeanor suddenly changes.

VIKTOR (cont'd)
Now, Yegor!

* One of the Smooth Hooligans suddenly rises, his right hand
darting out with a 7.62mm automatic hidden in the wide
sleeve. Danko's hand instantly whips out of his pocket --
his 9mm BLAZING away. TWO SHOTS catch Yegor in the chest.
He crashes backward -- dead. As the Whores leap up, the
table goes over BREAKING all the glasses and bottles... *

* The shots set off a panic scattering the patrons. Danko is
momentarily prevented from getting to Viktor or Fyodor
Rosta...When he manages to break through, a full bottle of
vodka comes flying from an unseen source behind him --
CRASHES on the wall next to his head. *

17 CONTINUED: 17

In the pandemonium and general confusion, he can see both Rostas and Sacha go through the rear door.

Reaching the door, he yanks it open and rushes into:

18 INT. REAR HALLWAY 18

Danko trades SHOTS with Fyodor, Viktor and Sacha, now shadowy figures at the end of the corridor -- then the three figures separate. Sacha heading further to the rear, Fyodor (or is it Viktor?) going up the old spiral staircase.

19 BOTTOM OF STAIRWELL 19

Danko starts up, taking the stairs two at a time...ducks a bullet from above, FIRES TWO of his own.

20 INT. LANDING - SECOND FLOOR 20

He finds two intersecting hallways, both dimly lit.

21 WITH DANKO - DOWN HALLWAY 21

Moving stealthily, he is midway down the corridor when Danko's quarry suddenly appears at the end -- The shadowy figure FIRES...The bullet narrowly misses Danko's head, CHEWING INTO the plaster nearby. Crouching, on the run, greatcoat billowing behind him, Danko takes off after his opponent, now gone from sight.

Police WHISTLES, SHOUTS from the Komosol below.

Danko reaches the end of the hallway. Cautiously he moves around the corner...

22 EXT. COURTYARD - AT REAR OF KOMOSOL - NIGHT 22

Viktor Rosta appears -- comes out the back door of the Komosol -- a big Russian automatic pistol in his hand. He starts off at a trot...Jusso steps out of the shadows --

JUSSO

Stop! Hold it! You are under arrest!

His pistol leveled straight at Viktor -- who immediately freezes.

JUSSO (cont'd)

Drop the pistol! Now!

(CONTINUED)

22 CONTINUED:

22

Viktor does.

JUSSO (cont'd)
Hands up! Now!

He moves around in front of Viktor -- who holds both arms out in front of himself.

VIKTOR
You want handcuffs, yes?

JUSSO
(smiles)
I think that would be a good idea.

Reaches for his cuffs.

A SPRING-GUN suddenly appears in Viktor's hand -- he FIRES, hitting Jusso twice in the chest...Viktor runs past his fallen body and sprints away into the night.

23 INT. LANDING

23

Pressed to the wall, Danko sees a short staircase ending on a closed door. Danko rushes the staircase, reaches the top, KICKS in the door, quickly pulls back as he sees Fyodor by an open window on the far wall trying to get out onto the fire escape. Fyodor FIRES TWICE -- a NAKED PROSTITUTE and her EQUALLY-NAKED CLIENT stand petrified in the far corner, the Woman SCREAMING hysterically...

24 INT. ROOM

24

Danko rolls back through the open door, FIRING as he enters -- Three of his big slugs TEAR INTO Fyodor's chest, then his pistol CLICKS empty. As Fyodor falls dead, the Woman suddenly stops screaming -- There is an unholy quiet as she and the Client stare at Danko...He advances on Fyodor's dead body.

25 DANKO

25

Pockets his gun, bends over, lifts one of Fyodor's legs -- Bends it backward then suddenly SNAPS IT OFF AT THE KNEE CAP. This is too much for the Client -- He collapses on the bed, sick -- Danko next tugs on the foot and PULLS IT OUT of the pant leg...

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11.

26 THE PROSTITUTE

26

Stands amazed, now seeing that Danko is holding a WOODEN LEG in his hands.

27 DANKO

27

Looks at the Prostitute, then calmly tips the leg over -- WHITE POWDER begins falling out of the knee joint...

DANKO

Kokaine.

At that moment, Sacha appears in the doorway -- sees Danko holding the wooden leg -- levels his pistol at him -- but in one quick move, Danko's pistol is again in his hand -- before the surprised Sacha can react -- Danko SHOTS him in the forehead.

Danko walks forward -- still carrying the wooden leg as he gets to Sacha's body -- a SHOUT from below -- turns Danko's look --

28 THROUGH LANDING WINDOW - DANKO'S POV

28

Jusso's body in the courtyard below -- a small CROWD has gathered around...

29 EXT. COURTYARD - NIGHT

29

The snow continues to fall as Danko appears -- the small Crowd stands back as he moves to his fallen partner. He's clearly in a very bad way.

Danko bends and cradles Jusso in his arms...

DANKO

Hang on. We'll get you an ambulance.
You have to hang on.

JUSSO

Too late. So much to do...I'm sorry.
I'm really very sorry.

The CAMERA PULLS UP AND AWAY as Danko continues to cradle Jusso amidst the falling snow.

★

FADE OUT.

★

*30-36 OMIT

OMIT 30-36*

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12-15.

* FADE IN:

*

*

AUGUST

*

37 INT. DANKO'S APARTMENT - BEDROOM - NIGHT

37

* Danko is laying out some clothes near an old battered
* suitcase resting on the small bed -- A suit, a couple of
white shirts, socks, underwear... He snaps the stem down -- moves for the living
room.

*

*

38 LIVING ROOM

38

Typically Soviet. Nothing fancy. Danko takes the cover off a
bird cage. Begins to feed his parakeet. Puts his finger
inside -- gives the little bird a perch...The doorbell RINGS.

39 ENTRANCE

39

As the door swings open -- Standing in the corridor is MILITIA
LIEUTENANT KATYA ROVOSHENKO in full uniform -- a somewhat
attractive but severe looking woman of 30.

LT. ROVOSHENKO
Comrade Captain Danko. I have your
orders.

He stands aside as she enters.

40 KITCHEN

40

Lt. Rovoshenko is now seated at the small table, reading aloud
from a stack of documents. Danko opens the small refrigerator
and produces a bottle of frozen vodka. He gets two small
glasses and pours the heavy liquid -- then sits down opposite
her.

LT. ROVOSHENKO
Your passport. Your visa. Your
letters of identification. Your
permit to transport a prisoner across
international frontiers. You will be
met at the airfield by a representative
of the Chicago Secret Police Force
who captured Viktor Rosta. You are
not permitted by the American
authorities to transport firearms
across their borders so you will not
take your pistol. You will be issued
1000 dollars.

*

*

(MORE)

(CONTINUED)

40 CONTINUED:

40

LT. ROVOSHENKO (Cont'd)
...in American money --accountable --
to cover all eventualities -- If for
some reason it proves to be
insufficient, or you have difficulty in
any manner with your assignment, you
are to contact the Embassy in
Washington immediately and await their
instruction. Your contact there is
Gregor Moussorsky, aide to Dimitri
Stepanovich. Here is your money. Here
are your airline tickets -- round trip
for you, one way for Viktor Rosta...

Danko pushes the small vodka glass in front of her.

DANKO
Anything else?

41 BEDROOM

41

The bathroom door is open. Lt. Rovoshenko can be seen showering in the b.g. as Danko continues to pack -- zips closed his ditty bag -- looks back over his shoulder at the showering Woman...

Thin CLOUDS OF STEAM coming from the glass-walled stall.

Danko crosses to the closet, takes his pistol and holster off the hook. He checks the action, pulls the clip, makes sure it's fully loaded -- then crosses back to the bed.

42 SUITCASE - INSERT

42

Danko pulls up the false bottom in the old battered leather valise and slips the pistol and holster inside. He places the false bottom back into place, then drops in his spare shirt and sundries.

43 BEDROOM - LATER

43

Danko and Lt. Rovoshenko are now under the covers. With her hair down she's quite pretty.

(CONTINUED)

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17.

43 CONTINUED:

43

LT. ROVOSHENKO
I guess there's no point in telling
you what is the only topic of
conversation at work. Viktor Rosta
this. Viktor Rosta that. Your
partner Yuri is very fondly
remembered. I'm sorry I didn't know
him better.

Snuggles close to Danko.

LT. ROVOSHENKO
Oh, Vanya. Chicago. Gangsters...

44 EXT. CHICAGO - A VIEW ACROSS THE LAKE - DAY

44

The occasional lonely sound of a SHIP'S SIREN...

45 EXT. CITY STREET - NEAR EL - DAY

45

A very hot Midwestern afternoon.

Cheap hotels, parking lots, bars, vacant lots.

A late-model Sedan pulls up to a tenement front -- an old peeling Victorian -- very rundown, with an exterior stairwell off to one side of the building.

46 INT. SEDAN

46

DETECTIVE SERGEANTS ART RIDZIK and TOM GALLAGHER and LIEUTENANT CHARLES STOBBS. Stobbs is the senior officer, a young hot shot, but clearly in charge. Gallagher is a ruddy-faced Mick. Ridzik is in his early '30s. Gallagher is driving. Stobbs rides shotgun. Ridzik in the back seat. All eye the tenement... *

After a beat:

STOBBS
(to Gallagher)
Your snitch worth a shit?

GALLAGHER
Personally? Fuck no. He informs on his friends. He's scum. That's his job.

STOBBS
I just don't believe the kind of volume he's talkin'. Been a real buyer's market last sixty days.

(CONTINUED)

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19.

47 CONTINUED:

47.

STOBBS

What'd you squeeze him with?

GALLAGHER

Caught him packin' on parole. Gave him a choice -- Whisper in my ear or I turn him in to Miss Joliet Prison for the next three-to-five.

STOBBS

And he tipped you to a big Cleanhead deal.

RIDZIK

Oh, man. Tell me we're not popping Cleanheads here. I hate the Cleanheads.

Gallagher takes Ridzik's arm, holds him for a moment, looks over at Stobbs.

GALLAGHER

Give us a second, will you, Charlie?

STOBBS

Right.

Stobbs moves away.

GALLAGHER

You're not helpin' yourself here, Art. This is a good tip. I got it straight from my guy Streak.

RIDZIK

Okay, okay. You see me leaving?

GALLAGHER

He let you come in on this and you already got Stobbs pissed off at you.

(lower)

For chrissakes, this is the man who's writing your fitness report. I thought you were tryin' to make it back. I thought you wanted it.

RIDZIK

I am. I do. Look at me. I'm pumped up. I got the edge. I'm drowning in adrenalin.

(CONTINUED)

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19A.

47 CONTINUED:

47

GALLAGHER
Hey, Art. I need all the help I can
get. We got a tough job and nobody
loves us -- right?

*

Small smile from Ridzik.

RIDZIK

Check.

Gallagher gives him a slap on the back and they start down
the corridor -- rejoining Stobbs.

They reach apartment 305. Check their pistols. Flank the
door. Stobbs BANGS on it...

Then KICKS it open.

48 INT. TENEMENT ROOM

48

TWO BLACK MEN with shaven heads (SALIM and JAMAL) rise
from a kitchen table...Three bags of CRACK are evident. The
room becomes a blur of activity as the three Detectives

(CONTINUED)

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20.

48 CONTINUED:

48

enter and shake down the suspects.

VOICES
HEY, MAN! WHAT THE FUCK! YOU GOT A
WARRANT! WHAT IS THIS BULLSHIT!

MORE VOICES
FREEZE! HANDS UP! OVER AGAINST THE
WALL! DON'T TRY ANYTHING SMART,
FUCKHEAD!

As Salim and Jamal are quickly cuffed to an overhead pipe...

STOBBS
(reads from the Miranda card)
You have the right to remain silent. *
Anything you say can be used against
you in court. You have the right to
talk to a lawyer for advice before we
ask you any questions and to have him
with you during questioning. If you
cannot afford a lawyer, one will be
appointed for you before questioning
if you wish. If you decide to answer
questions now without a lawyer
present, you will still have the
right to stop questioning at any time
until you talk to a lawyer. Having *
these rights in mind do you wish to
talk to me now?

As this is going on, Ridzik checks the perimeter -- goes to
a nearby closed door...starts through and then pulls back as
a SHOTGUN BLAST TEARS the wood into splinters...

Shocked disbelief by the three Detectives.

A long moment, then Ridzik swings back into the room, sees a
BIG BLACK MAN with a shaved head (ALI) carrying a shotgun
exiting the side door leading out into the corridor.

Ridzik storms out the front as Ali BLASTS again at Stobbs
and Gallagher as they begin to follow Ali out the back.

49 CORRIDOR - 4TH FLOOR STAIRWELL

49

Ali heads upward -- Stobbs and Gallagher follow -- pistols
in hand.

Ali FIRES down at them -- As Stobbs and Gallagher duck back
a nearby firehose box EXPLODES...

49A RIDZIK

49A

Ridzik barrels for the main stairwell -- heads down it on the run.

50 OMIT

OMIT 50

50A EXT. OUTSIDE STAIRWELL - DAY

50A

Ali appears and starts heading down -- SHOTS from above -- He turns, FIRES, blows out a huge chunk of wood above him -- Stobbs and Gallagher again duck back...

51 SECOND STAIRWELL

51

Ridzik roaring down -- hits the lobby at full tilt and goes through a door leading to the outside stairwell -- just as Ali comes into view, BLASTING another charge above.

As he starts to turn...

Ridzik, from out of nowhere, sticks his pistol in Ali's face...

RIDZIK
FREEZE, motherfucker!

A moment as Ali decides...

SOUNDS of Stobbs and Gallagher descending the stairs.

RIDZIK
Don't get nervous. I do this for a living.

52 EXT. O'HARE AIRPORT - NIGHT

52

53 INSERT - CALL BOARD

53

Indicating flight numbers, origins, destinations, arrivals.

54 INT. O'HARE - OUTSIDE CUSTOMS - NIGHT

54

Ridzik, munching on [REDACTED] and checks out passing STEWARDESSES. He catches the eye of an ATTRACTIVE BLONDE STEW coming his way, pushing her suitcase on one of those stewardess contraptions.

(CONTINUED)

54 CONTINUED:

54

RIDZIK
(to Stewardess)
Hi there. How ya doin', honey?

STEW
(not breaking stride)
Blow yourself.

RIDZIK
Thank you. Thank you very much.
Good thinkin'.

Gallagher appears in frame -- Ridzik regards the Stew's ass as she rapidly moves away.

*

GALLAGHER
(regarding Customs)
Should be out any second.

RIDZIK
(shrugs, still looking after the Stew)
What the shit. I'm oh-for-three.
(beat)
You see Stobbs' report on the Cleanhead action?

GALLAGHER
Yeah -- He said your performance was 'adequate.'

RIDZIK
Jesus Christ. Adequate?

GALLAGHER
It's a personality thing, Art.
Stobbs doesn't like yours.

RIDZIK
Yeah. And you wouldn't like me if I kissed his ass to get good grades. I can't win.

Gallagher shrugs.

RIDZIK (cont'd)
How the hell did we get stuck picking up this Commie bastard?

(CONTINUED)

GALLAGHER

The Commie bastard this Commie bastard's taking home was a division collar. One of the wonderful things that happened when you were on suspension.

RIDZIK

Sorry I missed it. I'm sure it was a high point in the history of the Cold War...Commies are devious, man. They want to take over the world.

GALLAGHER

Do me a favor, Art. Watch your mouth on this one. You could start World War III.

(scanning faces)

How the hell are we supposed to recognize this guy?

RIDZIK

(staring O.S.)

I don't think that's gonna be a problem, Tom.

Gallagher turns to find Ivan Danko, moving through the CROWD, standing out in his full uniform and thick-soled shoes -- carrying the battered suitcase.

RIDZIK (cont'd)

Ten to one he don't speak English.

Gallagher approaches Danko as [REDACTED]

GALLAGHER

Captain Danko?

DANKO

Yes?

GALLAGHER

I'm Detective Sergeant Gallagher, Chicago Police Department. Glad to meet you -- welcome to Chicago.

DANKO

Thank you.

Danko gives him a wary look.

GALLAGHER

My partner, Detective Sergeant Ridzik.

(CONTINUED)

54 CONTINUED:

54

[REDACTED]

GALLAGHER (cont'd)
First time in Chicago?

DANKO
Yes.

GALLAGHER
This is it for the luggage?

DANKO
Yes.

GALLAGHER
No problems with Customs?

DANKO
Diplomatic immunity.

GALLAGHER
Nice flight?

DANKO
Yes. Fine.

Awkward pause.

GALLAGHER
Hungry?

DANKO
No.

GALLAGHER
Thirsty?

DANKO
No.

RIDZIK
(approaching)
Can we move it along here? I'm
parked in a red zone.
(to Danko)
No offense.

They head for the exit.

55 EXT. CHICAGO - SKYLINE - NIGHT

55

The City sparkles like a jewel box.

(CONTINUED)

56 INT. RIDZIK'S SEDAN - NIGHT

56

As Ridzik motors through the streets in his littered car. Watches Danko suspiciously in the rearview. Gallagher continues to play "Welcome Wagon" to Danko -- in the back seat.

GALLAGHER

Nice night.

DANKO

Yes.

GALLAGHER

It's been real hot lately. Nothin' hotter than Chicago in August.

(beat)

It's the humidity that gets to you.

No response.

RIDZIK

Humidity. You know -- moisture in the air.

Danko ignores him.

GALLAGHER

How's it been in Moscow?

DANKO

Hot.

(at Ridzik)

No moisture.

GALLAGHER

That's good. Sounds nice.

Awkward pause.

GALLAGHER (cont'd)

If you were staying longer, Captain, we could show you around. Chicago's got some great spots.

No response.

RIDZIK

This Viktor Rosta musta really pissed off a few Commissars for them to send someone all this way here to babysit him home. What'd he do?

DANKO

Crimes against State.

(CONTINUED)

56 CONTINUED:

56

RIDZIK
Sounds like he took a leak on the
Kremlin wall.

Gallagher shoots Ridzik a nervous look.

GALLAGHER
I gotta apologize for my partner,
Captain. He's naturally suspicious
of foreigners. See, when you're
raised in the streets, the only
people you trust are...

DANKO
(cutting in - hard)
Did you arrest Viktor?

GALLAGHER
Naw. It was a couple of our
patrolmen. It was kind of an
accidental type thing. Sometimes you
just get...

DANKO
(interrupting)
Where?

GALLAGHER
Right near his hotel, actually. The
Garvin.

RIDZIK
Boy, the Garvin -- what a hellhole
that place is...

DANKO
Take me there.

Ridzik and Gallagher trade looks.

GALLAGHER
We gotcha booked at the Executive.

DANKO
Please. The Garvin.

Another pause.

GALLAGHER
Your English is real good.

DANKO
Thank you.

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57 EXT. GARVIN HOTEL - NEAR THE EL - NIGHT

57

Ridzik's Sedan pulls in outside the Hotel, a building that's long past its glory years.

Danko gets out and looks up at the facade. It is the pits. He reaches back into the rear seat, pulls out his suitcase.

RIDZIK
It's not too late to change your mind. I'm tellin' you, this is a real pit.

Danko turns. Just looks at them.

GALLAGHER
Listen, if you're on a budget I can try to get the department to --

DANKO
I will be fine. Thank you.

GALLAGHER
Okay, you're the boss. I'll pick you up at eight tomorrow. By midday you'll be on your way back home -- with your prisoner.

Danko nods.

RIDZIK
Nice talkin' to you, Captain.

Ridzik's car takes off.

Danko moves towards the entrance.

58 INT. SMALL LOBBY - GARVIN HOTEL - WITH DANKO - NIGHT

58

The NIGHT CLERK, a young man with a sallow face, is reading. A baseball bat is lying next to the tattered sign-in ledger.

A hand-printed sign over the key bin announces:

PAY IN ADVANCE - SINGLE ROOM A NIGHT
DOUBLE BED DOUBLE MONEY

DANKO
Danko.

NIGHT CLERK
You're welcome.

A weird laugh from the Night Clerk.
Danko doesn't get it.

(CONTINUED)

58 CONTINUED:

58

NIGHT CLERK (cont'd)
You want a room?

DANKO
Yes.

NIGHT CLERK
(as if to a child)
Just fill out the card here.

Danko pulls out a card, looks at it. A cockroach appears on the counter -- suddenly SMASHED AT by the Clerk's bat. He misses and the cockroach scurries away.

NIGHT CLERK (cont'd)
(nervous smile)
Don't worry. The rooms here are pretty clean.

DANKO
You had a man here called Rosta?
Viktor Rosta?

NIGHT CLERK
A Russian?

DANKO
I want same room.

NIGHT CLERK
You a Russian, too?

The look on Danko's face indicates he doesn't like to be questioned.

DANKO
I am Russian.

He hands back the completed form. The Night Clerk scans it.

Another cockroach appears. Danko SMASHES it with his fist before the Night Clerk can swing the bat.

NIGHT CLERK
Nice goin'. Room 302.

Danko takes the key, turns, and starts up the stairs.

59 INT. HOTEL ROOM 302 - SOON AFTER

59

The door of a dark room opens, revealing Danko in the spill of light from the corridor. He turns on the light, closes the door, pockets the key.

(CONTINUED)

59 CONTINUED:

59

Putting his suitcase down, he moves about, getting acquainted with the way things work in second-rate U.S. hotels. He moves to the TV set. Flips the switch. A PORN MOVIE pops on...He walks to the one window covered with Venetian blinds. Through the partially-open slats he can see:

60 EXT. A HUGE LINGERIE-CLAD FEMALE - DANKO'S TV

60

On the brick wall of a distant Porno Store -- Enormous breasts...The view is suddenly cut off by an Elevated Train ROARING by, RATTLING the window.

61 DANKO

61

The reflected light from the windows of the train play on his face, strobelike...After the train passes, Danko turns away, picks up the suitcase, tosses it on the bed. He notices a coin slot on the bed, puzzled he drops another quarter -- the bed immediately begins to mechanically BUCK and SHAKE...a booster rocket for intercourse or masturbation.

He turns back to the TV -- hard to believe what is now happening on the small screen...

DANKO

Kapitalism.

61A INT. BATHROOM - GARVIN HOTEL - LATER THAT NIGHT

61A

Illuminated by one naked bulb, Danko (now wearing a T-shirt) examines the inside of the bathroom cabinet and runs his fingers along the top. He checks the inside of the W.C. tank while the neon lights of the street FLASH ON AND OFF.

Coming back into the bedroom --

61B INT. BEDROOM - GARVIN HOTEL - NIGHT

61B

He tosses the mattress off the bed, looks underneath, kneels, pushes the bed aside...sees nothing but lint and an old mousetrap.

He gets to his feet -- The bedroom is now a complete mess. The chests are open, the pillows are ripped open, the mattress is still off the bed. The drawers of the bureau have all been taken out and up-ended. The pictures have been taken off the wall, the carpet taken up. And he has found nothing...

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67 INT. POLICE STATION LOBBY - THE FOLLOWING MORNING

67

Jammed with DRUNKS, JUNKIES, protesting HOOKERS herded for booking and a wide assortment of ETHNICS on minor infractions trying to make themselves understood by SHOUTING at the arresting OFFICERS in Spanish, Chinese, Polish, or whatever.

68 INT. WATCH COMMANDER'S OUTER OFFICE - WITH DANKO AND GALLAGHER 68

As they appear through the entrance, Gallagher makes a little small talk as Danko looks around -- He stifles his disapproval of the apparent chaos.

GALLAGHER

...and this is our booking area. Looks like a major crime wave just hit, right? I remember the first time I came in here, when I was assigned to this division. I thought all hell had broke loose. Nope. It was just a typical Monday morning.

Here the frenetic activity bears some semblance of order. Moving down the aisle bisecting an array of BOOKING DESKS on which phones are RINGING incessantly and being answered by OFFICERS who are simultaneously being bombarded by seated COMPLAINANTS at each desk.

GALLAGHER (cont'd)

I see our old pal Art is hard at it.

69 ART RIDZIK - AT LAST DESK - DANKO'S POV

69

Sitting with his back to the rest of the room, his head propped up on his elbows: Ridzik's desk is littered with a vast jumble of paperwork.

70 INSERT - [REDACTED]

70

Ridzik has set it up within the mountain of paper...

71 AT THE DESK

71

As Ridzik is reaching for the White King:

DANKO

Not the King.

RIDZIK

Why not? (looks up)

(CONTINUED)

71 CONTINUED:

71

DANKO

Checkmate in two moves.

RIDZIK

(doesn't believe him)

Really.

DANKO

Use Bishop to Queen four.

RIDZIK

Not this time. I'm workin' on my own
plan of attack.

(in dismissal)

Thanks for all your help.

Gallagher and Danko move on. Ridzik continues by moving the White King...after a couple of moves; the game BEEPS LOUDLY, signaling checkmate.

RIDZIK

(to himself)

Aw shit. Do you fuckin' believe it?

72 INT. COMMANDER'S INNER OFFICE

72

COMMANDER EDGAR WILLS, seated behind a desk, heavily involved in rosters. Wills' office is overrun with plants and aquariums. The door to the adjacent Watch Commander's Office opens and a SECRETARY appears.

SECRETARY

If I ever catch you talking to these
ferns, I quit.

WILLS

Don't give me any shit, Audrey. Is
that him?

Glancing in the direction of the glass partition separating the two offices, Wills sees Gallagher and Danko.

SECRETARY

I guess. Is that what a Russian
cop's supposed to look like? He
could've rented the uniform for all I
know...

She stands aside for Danko and Gallagher to pass.

GALLAGHER

Captain Danko, Moscow District
Militia, this is Commander Wills,
Chief of this District...

(CONTINUED)

72 CONTINUED:

72

Their looks hold. Each cop taking the full measure of the other...

Wills picks up a document.

WILLS

This is the extradition order. All it requires is your signature.

Hands it to Danko who reads it.

DANKO

He hasn't asked for political asylum?

WILLS

No. I think he's resigned to going home. But you'll have to ask him. He doesn't talk much to us.

Danko continues reading.

WILLS (cont'd)

I heard you spent the night at the Garvin.

Danko nods.

DANKO

Did you search Viktor soon after arrest?

WILLS

Yeah. We shook him down. Searched him, his car, his hotel room -- He ran a red light, didn't have a valid driver's license. Minor stuff, but then he refused to speak English -- he does speak English, doesn't he?

Danko says nothing.

WILLS (cont'd)

Arresting officers found a handgun in the glove box, brought him in. From the Cyrillic writing tattooed on his shoulder, we figured out he was one of yours. Contacted your embassy in D.C. And here you are...

Wills takes an envelope from a desk drawer. Makes no move to give it to Danko. Stares at him pointedly.

WILLS (cont'd)

What do you guys want him for,

(CONTINUED)

DANKO
Crimes against the State.

WILLS
That's not very specific.

DANKO
A black marketeer.

WILLS
Neither is that.

Wills hands the envelope from the desk to Danko.

WILLS (cont'd)
A Quitclaim. This states that we
surrendered his personal effects to
you, namely fifty-six dollars in
cash, a key and a [REDACTED]
That's candy.

He gets to his feet and moves around his desk to the door.

WILLS (cont'd)
(yelling)
Ridzik!

Turns and looks back at Danko.

WILLS (cont'd)
You can pick it all up at the city
jail along with your prisoner.

He notices Danko looking at the plants and fish tanks.

WILLS (cont'd)
Stress management. Watch the fish,
water the plants, relax to pleasant
sounds...

He touches a tape deck -- HARP MUSIC begins.

WILLS (cont'd)
Personally I think it's all a pile of
shit, but when you're headed for a
bypass, you stop asking questions.

Walks back toward Danko.

WILLS (cont'd)
Out of curiosity, Captain, since I
figure cops are cops the world over --
how do you Soviets deal with the
tension and stress?

(CONTINUED)

72 CONTINUED:

72

DANKO

Vodka.

Ridzik pushes into the room.

RIDZIK

Yo, sir, what d'ya need?

WILLS

Ride with the Captain here to the city jail. See that he signs this form, then bring the top copy back here.

Wills turns to Danko, sticks out his hand.

WILLS (cont'd)

So long, Captain. Nice doing business with you.

73 INT. CITY JAIL - CORRIDOR - DAY

73

Lined with cells. All occupied by PETTY CROOKS, DRUNKS, BUMS. A WARDER leads Danko, Ridzik and Gallagher to the end cage -- opens the door.

74 INT. CELL

74

Viktor Rosta is looking out as the heavy metal door swings open.

DANKO

Stand up.

Viktor gets to his feet, stares at him -- The two of them stand eyeball to eyeball, blind rage in both their hearts.

75 CLOSE SHOT - VIKTOR'S HAND

75

A handcuff is snapped around the wrist.

76 CELL

76

Danko slips the remaining cuff around his own left wrist, SNAPS it shut.

DANKO

I'm taking you home to die, Viktor.

VIKTOR

Eat shit, Vanya.

(CONTINUED)

76 CONTINUED:

76

In one abrupt movement, Danko JERKS Viktor and SLAMS him against the cell wall.

DANKO

Or would you rather die here? To me
it makes no difference...

RIDZIK

(to Gallagher)

Look. You can tell they're old
friends. Body language is a
beautiful thing.

As Viktor pulls himself erect, Danko turns to Ridzik and Gallagher.

DANKO

We are ready.

77 INT. OFFICE - CITY JAIL - DAY

77

CLOSE UP - A manila envelope being opened wide over an old desk. Out of it falls fifty-six dollars, a [REDACTED] and a key on a well-used cord.

DANKO

This was all he was carrying?

CLERK

Yes, sir.

Danko counts the money, signs the Quitclaim and hands it over to Ridzik, who takes the carbon, gives it to the Clerk and keeps the top copy for himself... Danko picks up the key, looks at it, stares at Viktor.

DANKO

What does this open?

VIKTOR

Kiss my ass.

Danko looks at the Clerk.

DANKO

Anyone know what this opens?

Ridzik stares at him.

RIDZIK

Looks like a key to some kind of
locker. Why don't you ask your bud?

He nods at Viktor.

(CONTINUED)

77 CONTINUED:

77

DANKO

You try.

Ridzik looks at him, shrugs, moves over to Viktor.

RIDZIK

(emphasizing every word)
Where - is - the - locker - that -
this - key - opens?

Viktor looks at him and says nothing.

RIDZIK (cont'd)

Listen you pile of Soviet shit, I
just asked you a question.

Viktor stares at him and then eventually speaks.

VIKTOR

(in Russian)
Blah, blah blah.

Ridzik looks at Danko.

RIDZIK

What'd he say?

DANKO

He said why don't you go fuck your
mother's ass.

Ridzik looks at Viktor calmly and then suddenly flies at
Viktor -- and it takes Gallagher and the Clerk to pull him
off the two Russians -- Danko getting as much as Viktor,
whom he finds himself protecting...

GALLAGHER

Okay. That's enough, for chrissakes.
(to Danko)

If you want to make this plane we
oughta get outta here and head for
O'Hare.

Danko shoves the key into his pocket.

DANKO

We go.

He shoves Viktor toward the door.

Story left
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37.

77A OMIT

OMIT 77A*

77B INT. CITY JAIL - COURTHOUSE - SECOND FLOOR - DAY

77B*

Danko and Viktor emerge from the elevator, followed by Gallagher and Ridzik.

78 OMIT

OMIT 78*

78A STAIRWELL

78A*

A Federal-style building with long rows of marble steps leading to the lobby. Danko and Viktor start heading down -- Viktor still tightly cuffed to Danko. Ridzik and Gallagher a few steps behind...

RIDZIK

He shouldn't have said that about my mother.

GALLAGHER

What do you care what he says? About anything? It's not your case, Art. It's not my case.

(regarding Danko)

It's not even an American case.

RIDZIK

(get off my case)

Right.

GALLAGHER

We're an escort service here. Jesus. Pull back your emotions.

After a beat:

RIDZIK

You heard what he said. I couldn't just let it pass.

GALLAGHER

You gotta find a middle ground, Art.

79 EXT. CITY STREET - OUTSIDE COURTHOUSE - DAY

79

An Armored Truck pulls up -- FOUR MALE UNIFORMED GUARDS get out, move to the back -- gather money sacks from back and head up the steps. Three of the Uniformed Guards are Salim, Ali and Jamal -- their shaven heads under their caps -- the other Guard is white with sharp Slavic features, SERGO TATOMOVICH.

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38.

80 OMIT

80

80A INT. LOBBY

80A

Coming off the stairwell, the group moves across the lobby toward the street entrance. *

RIDZIK *

Okay. This is it. I say goodbye here. Have a great flight, Captain. (he turns to Viktor)

If you get a chance to flush this giant turd down the toilet, do it over the Pole.

As Ridzik pulls away from the group, then looks back...

RIDZIK (cont'd)

You were right about the chess game. I was dead in two moves.

DANKO

It was obvious.

RIDZIK

Yeah, right. Guess I've got a lot to learn. Thanks, Mr. Personality, been great knowing you. Write if you need work, Comrade. Later, Tom....I'm on my way to go study the chess column. *

He heads for the nearby Newsstand. Danko and Gallagher continue with Viktor toward the street. *

GALLAGHER

Don't mind Ridzik, Captain. He's been having a kind of tough time lately. He put himself in a vise and --

The Uniformed Guards are now getting close.

DANKO

(cutting Gallagher off)

I try to forget Ridzik.

81

~~NEWSSTAND - OTHER SIDE OF LOBBY~~

81*

Ridzik hands the NEWSIE a five.

RIDZIK

Sun Times and the Racing Action tip sheet.

NEWSIE

You gotta winner?

(CONTINUED)

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39.

81A CONTINUED:

81A

RIDZIK

They been beatin' my ass off lately.
I feel like the Cubs.

82 INT. LOBBY - NEAR STREET EXIT

82*

As the Guards pass by Danko, Viktor and Gallagher -- they split, two on Danko's side, two on Gallagher's.

As they pass Danko -- suddenly Ali jostles into him while Jamal pulls out a sawed-off ballbat and hits Danko in the back of the head. All of it happens so fast that it barely seems real to Gallagher -- who goes for his gun.

Too late -- Tatomovich's gun is already out -- He BLASTS Gallagher twice in the middle.

Ali moves quickly -- carrying a pair of wire cutters. Salim, Jamal and Tatomovich keep guard.

Viktor rolls the semi-conscious Danko over and holds out their co-joined wrists as Ali SNAPS the chain between the two bracelets with the wire cutter...Immediately Viktor straightens and SMASHES a brutal blow down on Danko's mouth. Then he straddles the body, searching the pockets of Danko's jacket for the key.

Meanwhile, Jamal is anxious for them to go.

JAMAL

Come on, man, haul ass! Go! Go!

As Viktor straightens up with the key -- Tatomovich is suddenly doubled-over, SHOT in the chest -- As Viktor pulls back, the key goes flying...

83 RIDZIK -- ACROSS LOBBY - NEAR BACK OF STAIRWELL

83*

Holding his .44 in a double-fisted stance...He sees Viktor and the other Guards start running for the Armored Truck -- Salim turns his shotgun back at Ridzik, covering the exit.

SEVERAL BYSTANDERS SCREAM and run for cover -- preventing Ridzik from getting another clear shot.

As Salim exits -- Ridzik runs for Gallagher and Danko.

84 EXT. STREET

84

Viktor and the Guards pile into a Station Wagon that suddenly comes SCREAMING to a stop -- hatch open -- JOSIP

(CONTINUED)

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39A.

84 CONTINUED:

84

BARODA driving -- another Russian, this one with soft, blonde features. As soon as they're inside, it BARRELS OFF, SCREAMS for the nearest corner and makes a hard right.

85 RIDZIK - NOW ON STREET OUTSIDE THE COURT HOUSE

85*

He PUMPS FOUR BULLETS into the Station Wagon as it fishtails away, LAYING RUBBER all over the pavement. The slugs have no effect other than CHEWING UP the hatchback -- After a moment the Station Wagon is gone.

85A INT. LOBBY

85A

Danko, semi conscious, raises his head.

Rolling onto his front, he can see that he is surrounded by curious, half-scared BYSTANDERS.

Through their legs, he can just make out -- on the blood-smeared floor -- the locker key.

(CONTINUED)

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40.

85A CONTINUED:

85A

Danko edges his way across the bloody floor and through the legs of the Bystanders who crowd more closely around him.

None of them have yet understood what he is aiming for. They want to stop him, take care of him.

WOMAN'S VOICE

This guy shouldn't be moving.

GIRL'S VOICE

Listen, you're okay.

MALE VOICE

The paramedics are on their way.

1ST YUPPIE VOICE

Has anyone called the cops?

2ND YUPPIE VOICE

These guys are the cops.

2ND MALE VOICE

Jesus Christ, there's blood everywhere.

Through all this, Danko keeps going towards the key.

WOMAN'S VOICE

If he would only let someone take care of him.

With SUPERHUMAN EFFORT, Danko GRASPS the key, clutching it tightly with his hands...

85B-85C OMIT

OMIT 85B-85C

85D INT. COOK COUNTY GENERAL HOSPITAL - CLOSE UP - NIGHT

85D

Danko's hand clutching the key.

85E INT. DANKO'S ROOM - WIDER SHOT - NIGHT

85E

Danko lies on a bed, a YOUNG BLACK FEMALE INTERN is examining his head, some X-ray pictures in her right hand -- held up to the light.

Y.B.F. INTERN

How are you feeling?

Danko stares at her.

(CONTINUED)

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41.

85E CONTINUED:

85E

Putting down the X-ray, she moves to take Danko's pulse.

Y.B.F. INTERN (cont'd)
That good, huh? The blow's left you
with a slight concussion. To be on
the safe side, we'll keep you here a
couple of days -- I'll let the police
talk to you in the morning.

86 INT. HOSPITAL - ESCALATOR - NIGHT

86

Ridzik riding up with OTHER PASSENGERS; some are carrying
flowers, others wrapped gift-boxes. At the top, Ridzik gets
off and proceeds to the end of a long corridor, turns right at
the intersection into:

87 INT. MAIN CORRIDOR

87

To his left, at the end of the long corridor, is a light
FLASHING RED over a door marked: SURGERY. Next to it, a
clock showing the time: 9:30PM. Detective Stobbs is
standing at the porthole in the door, looking in. He turns
as Ridzik reaches him.

STOBBS
Anything doing?

RIDZIK
So far they disappeared into thin
air -- the car, the Commie, entire
ambush team...

STOBBS
Except this one.

He indicates the door he is guarding.

RIDZIK
How is he?

STOBBS
Good as you get with a hole in your
chest...When you gonna grace us with
one of your colorful reports on this
thing, Art?

RIDZIK
(controlled)
Soon as I get to a typewriter,
Lieutenant.

(CONTINUED)

87 CONTINUED:

87

STOBBS

You want to tell me about it?

RIDZIK

I split off from 'em when they were headin' for the street. I was buyin' a paper and all of a sudden the whole thing went ballistic.

Stobbs turns back to the porthole. Ridzik joins him, looking in.

RIDZIK (cont'd)

Can't swear to it -- it went down so fast and they were dressed different -- but I think the ones that got away are the same guys we busted yesterday.

STOBBS

Maybe you just think we all look alike --

RIDZIK

Guess again. They all walked this morning. Illegal warrant.

STOBBS

Shit. Even the one with the shotgun?

RIDZIK

Right out the door with a hearty handshake from the judge --

88 INT. SURGERY ROOM - THEIR POV

88

Tatomovich is being wheeled on a gurney. A COUPLE OF MALE THEATER ASSISTANTS are with him.

RIDZIK

Looks like I hit this shithead dead center.

STOBBS

He's Russian. Can you believe that?

RIDZIK

Another fuckin' Russian.
(shakes his head)
What the hell are the Cleanheads doin' rescuing nickel-dime Russkies from their own police?

He looks at the Assistants in the masks.

(CONTINUED)

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43.

88 CONTINUED:

88

RIDZIK (cont'd)
Is he going to make it?

ASSISTANT #1
I wouldn't put any money on it.

He nods.

STOBBS
When can we talk to him?

ASSISTANT #1
Talk? You'll be real lucky if that happens.

88A INSERT - CLOCK ABOVE NURSE'S STATION

88A

It shows: 9:40PM

89-90 OMIT

OMIT 89-90

91 RIDZIK - IN CORRIDOR

91

On his way from the Surgery Door. Nearing the intersecting corridor, he sees:

92 ESCALATOR

92

A NURSE and two Soviet Men appear -- GREGOR MOUSSORSKY and DIMITRI STEPANOVICH. Gregor is slim, imperious -- Stepanovich is 55, stocky, Slavic features, a dour Soviet bureaucrat. As they approach the door to Room 509, a YOUNG FEMALE UNIFORMED COP on watch rises and moves to intercept... SEVERAL OTHER UNIFORMED COPS nearby.

Y.F. UNIFORMED COP
Sorry -- no visitors --

Ridzik is now near enough to see and hear:

GREGOR
We're from the Soviet Embassy --

Y.F. UNIFORMED COP
I've been given instructions. I'm sorry. No exceptions --

The door opens and the Female Intern steps out...

(CONTINUED)

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11.

92 CONTINUED:

92

NURSE

Doctor, these gentlemen insist on seeing your patient -- They're from the Russian Embassy --

GREGOR

(cutting in)

We've flown here from Washington.

Y.B.F. INTERN

I'm sorry. But he shouldn't be disturbed.

GREGOR

This is Soviet Vice-Counsel Dimitri Stepanovich, Doctor -- He wants to look in on Captain Danko -- I'm sure you can understand his concern. We have flown a long distance...

Y.B.F. INTERN

Okay, five minutes.

She steps aside, lets them pass by.

Y.B.F. INTERN (cont'd)

(to Y.F. Uniformed Cop)

It's alright -- I'll take the responsibility.

Ridzik looks at the other Uniformed Cops -- shrugs.

93 INT. DANKO'S ROOM

93

Gregor and Consul Stepanovich stare down at Danko -- their heads seem huge, luminous, threatening orbs hanging over him.

GREGOR

Comrade Captain Ivan Danko -- this is
Comrade Consul Dimitri Stepanovich. I
am Gregor Moussorsky, your control
officer. We have just arrived from
Washington.

Danko looks at both -- his resentment of authority is evident.

GREGOR (cont'd)

We need to know what happened. The
Comrade Consul must make a full
report to send to Moscow.

DANKO

There's nothing to report.

(CONTINUED)

GREGOR

Your attitude is disappointing.

DANKO

He got away. You can get details from the Americans.

GREGOR

The Americans are already asking too many questions. There is no reason for us to do our dirty laundry in public.

Danko says nothing. Gregor and Stepanovich trade looks.

GREGOR (cont'd)

Moscow tells us your performance has slipped since the death of your partner.

DANKO

That's my problem.

STEPANOVICH

(taking over; cold)

No. Your problem is that Viktor Rosta escaped because of your stupidity. Now he is free to complete his deal and send his American poison back home through the Georgian network -- and we are stuck with the potential for international embarrassment.

(condescending)

You have failed completely.

DANKO

Report it however you want.

STEPANOVICH

I already have. To Militia Headquarters. Their instructions are when you are discharged from this hospital, you will be escorted to the first available plane on a connecting flight to Moscow -- where you are to report to your superiors on arrival.

Danko looks at them. Deliberate, cold:

DANKO

Go back to Washington, tell them in Moscow that I'm staying until Viktor Rosta is captured.

The two Men look at him in anger.

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45.

93A INT. HOSPITAL CORRIDOR - NIGHT

93A

Ridzik and Stobbs waiting outside of Danko's room as Gregor and Stepanovich emerge.

STOBBS

How is he?

GREGOR

(looking very serious)

He is very confused.

They turn away.

Stobbs follows them down the corridor.

STOBBS

My name is Stobbs. Lieutenant
Stobbs, C.P.D. I'm the field officer
in charge of this investigation. Can
I have a word with you?

Ridzik watches them walk down the corridor, sees their
reluctance to talk with Stobbs --

STOBBS (cont'd)

I was hoping you could tell us what
Viktor Rosta was doing here in
Chicago. Your Captain Danko was kind
of tightlipped on the subject...maybe
holding back on us?

STEPANOVICH

We will cooperate in any way we can,
Sergeant.

STOBBS

Great. So what's the connection
between the Cleanheads and Rosta?

GREGOR

It's very mysterious. We have no
information on the subject.

(after a beat)

Possibly they are friends?

Stobbs is getting the red runaround. Ridzik shakes his
head, then looks at Danko's room.

94 OMIT

OMIT

94

94A INSERT - CLOCK ABOVE NURSE'S STATION

94A

It shows 9:15AM.

95 INT. DANKO'S ROOM - MORNING

95

Danko is finishing getting dressed in a strange green suit that is his idea of civilian clothes. Quickly pulls his tie knot into place, then crosses the room, opens his suitcase laying across the bed, beside his carefully folded uniform...

96 SUITCASE - INSERT

96

Danko's hands flip the snaps open -- He empties the contents, shirts and sundries -- then pulls open the false bottom, revealing the pistol and holster.

97 INT. HOSPITAL CORRIDOR - BENCH - MORNING

97

Ridzik has spent the night sitting on the bench. He checks his watch, looks around, then shrugs and walks into Danko's room.

97A INT. DANKO'S ROOM

97A

Danko putting the gun in the holster as Ridzik enters. Their eyes meet. Ridzik has seen the weapon.

RIDZIK
How 'ya feelin'?

DANKO
Not good.

RIDZIK
Bet having that bad little piece of artillery helps though, huh? How'd you get it through customs?

DANKO
In my suitcase.

RIDZIK
There's a comforting thought. Good old Airport Security. Why'd you retire the uniform?

DANKO
I now work undercover.

RIDZIK
In that suit? Sure, you're gonna fit right in.

Danko snaps his suitcase closed. Stares at Ridzik. Impatient.

(CONTINUED)

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48.

97A CONTINUED:

97A

RIDZIK (cont'd)
Okay -- I want you to tell me what
Viktor is up to.
(coaxing)
Drug deal?

Danko just stares.

RIDZIK (cont'd)
You tell me, I let you keep your gun.

DANKO
(a challenge)
Take it.

RIDZIK
Aw, come on, give it a rest -- maybe
that kind of Soviet bully-shit works
when you're playing chess, but I've
seen you on the street, bubba.
Pathetic.

DANKO
You help?

RIDZIK
Yeah. As a matter of fact, I did.
While you were pickin' concrete out
of your teeth, I bagged one of them.
He's in I.C.U. right now. By the
way, he's Russian. Maybe you should
talk to him when he comes around.

Danko stares at Ridzik momentarily, then picks up his old
suitcase.

DANKO
Right now I find Viktor.

He exits from the room.

97B INT. HOSPITAL CORRIDOR - DAY

97B

Ridzik catching up with Danko in the corridor -- the
Uniformed Cops that have been guarding Danko's door all jump
to their feet and follow, not sure what to do -- Ridzik sort
of waving them off --

97C ESCALATOR

97C

Stobbs coming up as Danko approaches, surprised to see him.

(CONTINUED)

STOBBS

What the hell you doin' out of bed?

RIDZIK

He's going to find Viktor.

STOBBS

We already got over five hundred men lookin' for his ass. Plus the entire C.P.D. on watch. Plus the entire city on the lookout, thanks to the newspapers and TV.

DANKO

Maybe I help.

STOBBS

(cutting in angrily)

Bullshit. The last time we cooperated with you, one of our guys got killed. Why didn't you level with us? If we'd known this cat was dangerous, we would've had the whole District escort you to the damn airport!

DANKO

I did not know American criminals would assist Viktor.

STOBBS

(stung)

I want to make something clear. This Viktor's not your prisoner anymore. He's wanted in connection with the murder of a C.P.D. officer. When we arrest him it won't be to send his ass back to Moscow --

Danko says nothing. Remains expressionless.

STOBBS

(rattled, to Ridzik)

Keep an eye on this guy. He's a material witness. Don't let him out of your sight -- I gotta talk to Wills and figure out what to do with him.

He turns and hurries away down the corridor. Ridzik and Danko trade blank looks. They head down the...

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50.

97D ESCALATOR

97D

Danko looks up at Ridzik.

DANKO
He blames me for Sergeant Gallagher's death.

RIDZIK
He's right.

DANKO
In Moscow we do not pass the book.

RIDZIK
The buck.

DANKO
What is buck?

RIDZIK
Forget it. Where are we going, Captain?

DANKO
Back to hotel.

Pause.

DANKO (cont'd)
The Negro men. In the van. With no hair --

RIDZIK
Cleanheads. Possibly Elijah Brothers -- a jail gang -- they got chapters in every penitentiary in the country. You got jail gangs in Russia?

DANKO
Yes. But they stay in jail.

RIDZIK
Yeah, well, here they move right back onto the streets. Real big in the drug business.

DANKO
Viktor, too.

Ridzik looks at him.

RIDZIK
Now we're getting somewhere.

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51.

97E EXT. GARVIN HOTEL - DAY

97E

Ridzik's Sedan makes a U-turn in the street. He double parks outside the Hotel.

97F INT. RIDZIK'S SEDAN

97F

Ridzik looks up at the Hotel, then at Danko.

DANKO

Wait two minutes, then we go find Viktor.

Danko gets out with his battered suitcase...

RIDZIK

(calling after him)

Oh sure. We'll just knock on the door and see if he's home.

Ridzik sighs, watches him walk across the sidewalk to the Hotel door.

98-121 OMIT (TO BE REWRITTEN/RE-INSERTED LATER IN SCRIPT)

98-121

122 INT. LATE-MODEL MERCURY - JOSIP BARODA - CLOSE SHOT

122

His face momentarily visible through the tinted glass as he leans down and turns the ignition key...watching as Danko enters the Hotel.

BARODA

Shit.

It is obvious that Danko is the last person he expected to see.

123 INT. GARVIN HOTEL - DAY

123

Danko crosses to the desk.

DANKO

I'm back. I want same room.

The Night Clerk who is also the Day Clerk, shakes his head --

NIGHT CLERK

Can't do it. There's a lady checked in for the evening. She wouldn't take any other room in the place.

A moment as Danko reacts.

(CONTINUED)

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52.

123 CONTINUED:

123

DANKO
Give me room next door.

The Night Clerk gives him the key to Room 303.

NIGHT CLERK
You got it.

123A INT. CORRIDOR - THIRD FLOOR - DAY

123A

Danko comes down the hall toward the door to his room, 303. He slows at door 302. Listening. Footsteps within, crossing --

123B INT. ROOM 302 - BATHROOM - DAY

123B

Extremely tight on a Woman's hands as they turn on a shower. Water BLASTS from the corroded nozzle.

123C INT. ROOM 303 - BATHROOM - DAY

123C

The windows are open and the STREET NOISES are intrusive. Danko, already inside, hefts his bag onto the bed, crosses to the windows and shuts them. He stands in the darkness, listening to the shower in Room 302, looking down at the street below.

123D EXT. STREET FRONTING GARVIN HOTEL - DANKO'S POV - DAY

123D

Ridzik is standing outside his double-parked car, leaning against a fender. A car behind HONKS at him -- he gives them the finger.

123E INT. ROOM 303 - DAY

123E

Danko looks over at the wall separating him from Room 302. Very aware of the shower, running steadily.

123F INT. BATHROOM - ROOM 302 - DAY

123F

A ratchet screwdriver is being used to take the last of four tiny screws from a loose floorboard in the corner.

We pull back to see the lips of a WOMAN (CAT JACKSON) as she puts this final screw between her lips, with the three others. We do not see her face.

Her hands pull up the floorboard and quickly remove a plastic packet hidden in the floor. The packet contains a PASSPORT and ONE HALF of a torn ONE HUNDRED DOLLAR BILL.

123G INT. CORRIDOR - THIRD FLOOR

123G

Danko has moved out of the room and is now listening at the bathroom door to the sound of the shower. He gently tries the door. Locked. He takes his gun out from under his coat, walks toward the door to Room 302.

123H INT. ROOM 302 - MAXI-CLOSEUPS - CAT

123H

Hands, lips, back of head -- Cat is replacing the floorboard as quickly as she can. Taking the screws from her mouth, positioning them, ratcheting them into the wood.

123J INT. CORRIDOR - OUTSIDE 302

123J

Danko stands for a moment, listening. Then puts his hand on the doorknob, slowly twists it. Inside, the ratchet mechanism shears as the lock crumbles --

123K INT. ROOM 302 - CAT'S POV

123K

She hears something, looks at the door. Sees the doorknob turning, breaking. She has one more screw to replace --

123L INT. ROOM 302

123L

Danko enters the room and is confronted by the sight of Cat starting to pull a tight T-shirt off over her head.

She wears no bra...her head being totally immersed in the tight folds of the cotton.

Hearing the door open, she stands frozen. Then slowly she pulls off the T-shirt and turns to face Danko. Sees the gun in his hand. She covers herself with the T-shirt as they stare at each other for several seconds recovering their poise.

In the b.g., the SOUND OF THE SHOWER.

Danko's eyes flick around the room. It is as bare as the one he had just left. Her baggage, a gym bag, on the bed -- even more minimal than his own.

CAT

(dead-calm)

I was just gonna take a shower. You wanna join me, it'll cost you fifty bucks. Also, I don't like guys that point guns at me, if you don't mind.

(CONTINUED)

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54.

123L CONTINUED:

123L

Her voice is low, well-modulated... Danko, self-conscious, lowers the gun in his hand to his side.

DANKO

I want to talk to you.

She turns away toward her bag -- in to which she drops the T-shirt.

CAT

The price is the same if we talk or take a shower.

Her back still turned, she starts for the bathroom -- calls out over her shoulder...

CAT (cont'd)

This is your last chance.

DANKO

I will wait.

Cat enters the bathroom, shuts the door and locks it. Danko hears the HOOT OF A CAR HORN, crosses to the window and looks out.

123M EXT. THE STREET BELOW - DANKO'S POV

123M

Ridzik stands by his Sedan, looking up, impatient.

123N INT. CORRIDOR

123N

Cat, her T-shirt back on but still no shoes, slips out of the bathroom and runs silently down the corridor towards the elevator. She's got the plastic package she came to retrieve.

123P INT. ROOM 302 - THE STREET BELOW - DANKO'S POV

123P

Danko looks across the street, again notices the Mercury parked the wrong way. He now sees Baroda's shadowy image in the front seat.

123Q INT. ROOM 302

123Q

Danko turns, looks at the bed. On the far side of it -- the side he could not see from the door -- he sees that the floorboards have been taken up, and then replaced. One screw lies loose on the floor beside its hole.

(CONTINUED)

123Q CONTINUED:

123Q

He crosses, bends, finds a plastic bag in which there are a number of screwdrivers, torque wrenches, etc.

He turns again, looks at the bathroom door. The shower is still running...

123R INT. BATHROOM

123R

With a CRASH, Danko enters the bathroom, SPLINTERING the door. The shower is running hard and hot, but the stall is empty. The door to the corridor is open.

123S INT. CORRIDOR

123S

Danko comes out of the bathroom, turns and looks down the corridor towards the elevator.

123T ELEVATOR AREA - DANKO'S POV

123T

The machinery stops, indicating the elevator might just have reached the Lobby. He hears the DISTANT SOUND OF DOORS BEING TUGGED OPEN.

123U INT. LOBBY

123U

Cat runs out of the elevator in her bare feet.

123V EXT. GARVIN HOTEL - DAY

123V

Cat runs out into the street past Ridzik -- pivots as Baroda's Mercury SCREAMS out of its parking place...

123W RIDZIK

123W

Looks around, not knowing what's happening.

123X CAT

123X

Runs for the Mercury as --

123Y THE VAN

123Y

Accelerating away with Cat just getting inside -- the door still swinging open --

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54B.

123AA RIDZIK

123AA

RIDZIK

What the hell is going on?!

He pulls open the Sedan's door and climbs in, starts the motor and takes off. Does a 180 degree -- tries to follow...

123AB THROUGH WINDSHIELD - RIDZIK'S SEDAN

123AB

The Mercury is accelerating, Cat gets the door closed...

123AC THE MERCURY

123AC

Rocketing forward -- the upcoming intersection blocked by oncoming traffic -- the Mercury does a fast right turn, SWERVES around more traffic and SPEEDS off...

123AD DANKO

123AD

Running amidst the street traffic and parked cars, raising his big pistol, trying to find a clear shot...

123AE RIDZIK

123AE

SPINS his own right turn, SLIDES to avoid oncoming traffic -- SIDESWIPEs a parked car, SLIDES across the street, SIDESWIPEs another parked vehicle, gets straightened out and ACCELERATES -- only to SMASH into a truck suddenly pulling out of an alley. Ridzik's car gets caught up under the big truck's frame -- a metal sandwich as Ridzik comes to a sudden halt amid the rending metal.

123AF DANKO

123AF

Lowers his gun, seeing the Van pull out of sight. He looks at Ridzik's Sedan with exasperation. He can't believe everything has fucked up so completely.

124-135 OMIT

OMIT 124-135

135A INT. OUTER OFFICE - POLICE HEADQUARTERS - DAY

135A

Danko stands at Ridzik's desk, looks at the chess pieces, makes three moves, demolishes Ridzik's game. He turns and watches Ridzik, who is standing in front of Wills in the inner office.

8/24/87

54C.

1358 INT. WILLS' OFFICE

1358

Wills is studying a report. Ridzik standing in front of him -- looking very sheepish.

WILLS

You ran a red, hit two parked cars, then got smashed up under a truck. How the hell do you end up under a truck?

RIDZIK

I know it looks bad on paper, sir, but except for some broken glass and bent metal everything was okay.

WILLS

You mean no one was injured.

RIDZIK

Not seriously, sir.

Pause.

RIDZIK (cont'd)

I got the plate number, Sir.

Wills folds up the report.

WILLS

You're now a material witness -- just like Danko.

(indicates Danko in the outer office)

You know the standard procedure -- if you are a witness to a murder, you do not actively participate in the ensuing investigation.

RIDZIK

Sir, Gallagher was a friend of mine.

WILLS

I know he was, Ridzik. That's why I'm not taking you off the case. But I need a little less emotion and a lot more application on the front end of this one. We'll find something for you to do.

(beat)

Send in Danko.

He watches Ridzik walk out to join Danko.

Stobbs comes into the room.

(CONTINUED)

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54D.

135B CONTINUED:

135B

STOBBS

Plates on the Van belong to a meatpacker on the South Side. Stolen off his car two days ago.

Wills nods.

135C INT. OUTER OFFICE

135C

Danko is sitting at Ridzik's table examining chess set pieces as Ridzik steps out of Wills' office.

RIDZIK

He wants you.

DANKO

Viktor's escape was worked out ahead of time. Someone visit him in jail...they make plans...

Danko stands and walks into Wills' office.

Ridzik thinks for a moment, then picks up the phone and produces, in a cellophane package, the screwdriver used by Cat in Room 302...

RIDZIK

(into phone)

Hey, Gloria. Ridzik. I want a rundown on everyone who visited Viktor Rosta while he was in jail.

135D INT. WILL'S OFFICE

135d

Danko enters.

WILLS

Sit down, Captain. Have you met Stobbs? Stobbs is leading the man hunt for your friend, Viktor.

Danko doesn't sit.

Stobbs nods at Danko, coldly.
Danko looks at Stobbs coolly.
Wills gets the message.

STOBBS

Can I run this by you, Captain?

(CONTINUED)

135D CONTINUED:

135D

He begins to read from his notes.

STOBBS (cont'd)
Viktor Rosta, born September 4th,
1949, Georgia, Russia. His father
had the distinction of being tried by
the Germans and hanged by the
Russians for the crime of
'brigandage.'

He glances over at Danko.

STOBBS (cont'd)
Brigandage?

DANKO
Burning villages, raping women.

STOBBS
That sort of stuff goes on in Russia?

DANKO
In past.

STOBBS
Viktor spent three years in the Army
and six on a forced labor cap for
drug offenses...is currently wanted
in the Soviet Union on charges of
murder, kidnaping, rape, extortion,
currency speculation and drug
dealing.

Wills looks at Danko.

WILLS
This is not a nice man.

DANKO
(to Stobbs)
How did you get this?

STOBBS
Oh, your guys in Washington have been
incredibly cooperative since Viktor
split. Probably send over some
caviar later.

Danko considers this. Looks from Stobbs to Wills. Decides.

DANKO
Viktor is shipping cocaine from
America into Soviet Union. Bigger
shipment every time.

(CONTINUED)

WILLS

In Russia, this was your case?

DANKO

To hunt Viktor and break his organization.

WILLS

Why didn't you tell us this before?

DANKO

I had no authorization.

STOBBS

Bullshit.

DANKO

My government does not like to do laundry in public.

WILLS

Is there anything else we should know?

DANKO

Viktor was almost closing deal when arrested -- much money involved.

Wills and Stobbs trade looks.
Wills takes in Danko for a beat.

WILLS

You want to stick around and look for Viktor, Captain, it's fine by me.

DANKO

I need one man. Show me around city.

WILLS

You can have Ridzik.
(off Danko's reaction)
Is that a problem?

Danko says nothing. Nods slightly, heads for the door.
Stobbs taking all this in with skepticism.

WILLS (cont'd)

Low profile, Captain Danko -- I don't want the press to get near you. I also don't want you rolling through town like the Red Army. We're gonna find Rosta and we're gonna nail his ass to the wall. Take my word for it.

(CONTINUED)

135D CONTINUED:

135D

DANKO

Your courts let criminals go if they say they are sorry.

WILLS

Yeah, sometimes that happens. Doesn't mean we like it.

DANKO

I don't want this for Viktor.

WILLS

We'll see what we can do. Up to now seems like we're the guys who've been catching him and you're the guys who've been losing him. Am I right?

Danko goes out, closes the door. In the b.g., we see him striding out and Ridzik hanging up his phone, chasing after him as --

STOBBS

(watching them)

Have you wiggled out?

Wills turns on the HARP MUSIC and sits behind his desk. Calm.

WILLS

Danko's the perfect weapon, Charlie. A loose cannon. If he helps us get Viktor Rosta -- great. And if he breaks rules, fucks up along the way -- he's a Russian. Not our problem.

Wills starts to go through some paperwork.

STOBBS

(after a moment)

What about Ridzik?

WILLS

Ridzik is a great cop. And a total expert at fucking up.

136A EXT. JOLIET PRISON - DAY

136A

Grim, forbidding...

136B INT. CORRIDOR - JOLIET PRISON - DAY

136B

Danko and Ridzik walk along, lead by TWO GUARDS.

RIDZIK

Lemme explain a few things about the American prison system. Once we lock 'em up, the gangs take over. The prison population is run by these guys -- Aryan Brotherhood, Mexican Mafia, Muslims and the Elijah Brotherhood -- this is their home turf.

137-141 OMIT

OMIT 137-141

142 INT. JOLIET PRISON GYM - DAY

142

A BIG BALD BLACK WEIGHTLIFTER is hefting a huge barbell up to his chest -- then with a huge effort, up over his head.

BALD BLACK WEIGHTLIFTER

Hah!!!

There are a SOUNDS of approval and support from VARIOUS BROTHERS around the weightlifting ring set on a concrete stage. Beyond a group of THREE YOUNG BLACKS, their heads shaven -- stand as bodyguards around a PATRIARCHAL OLD MAN (ABDUL ELIJAH) who is sitting quietly by himself -- Unlike his disciples, he has long white hair, mirrored sunglasses -- the posture and attitude of a guru. Around the Gym, PRISONERS are gathered in groups, tossing footballs or softballs. The atmosphere is relatively relaxed.

8/6/87

56.

143 INT. JOLIET PRISON - ENTRANCE TO GYM - DAY

143

Danko stares around him -- Ridzik behind him with Two Prison Guards....They all begin to make their way across the Gym to the Weightlifters' Stage.

RIDZIK

This isn't like Siberia. We don't starve them to death. We feed 'em good, let 'em work out, lift weights. When they come here, they're bad motherfuckers. When they get out they're big, strong, healthy, bad motherfuckers.

*

*

DANKO

When we get them inside, we keep them there.

144 PLATFORM

144

Danko and Ridzik climb the stage to find themselves confronted by ONE OF THE YOUNGER CLEANHEADS.

RIDZIK

This is Captain Danko. He's come all the way from Russia to talk to your boss.

CLEANHEAD #1

How about you? You got a name?

RIDZIK

I'm the Tooth Fairy, asshole -- now go and tell him we're here.

CLEANHEAD #1

Brother Abdul Elijah got no interest in talkin' to you.

The Cleanhead crosses over to the weightlifting apparatus where Abdul Elijah sits meditating. The Cleanhead makes no attempt to address Abdul Elijah but continues his conversation with two other Elijah Brothers. None of them look in Ridzik's direction, least of all Brother Abdul Elijah.

RIDZIK

We just struck out here, Danko. These guys don't want to give us the time of day.

Danko has moved to examine the equipment -- particularly the bar which had been abandoned by the Bald Black Weightlifter. It still has the same weights attached to its ends.

(CONTINUED)

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57.

144 CONTINUED:

144

RIDZIK

They got nothin' to do except sit on their ass and lift weights. Look at these shitheads, all of 'em are muscle-bound.

DANKO

In Soviet Union, weightlifting is national sport.

*

Danko looks around -- notes the surly attitude of the Prisoners.

DANKO (cont'd)

These men are not respectful of our authority as policemen.

RIDZIK

No shit.

Danko takes off his coat, then leans down, grasps the bar and tests the weights.

RIDZIK (cont'd)

Don't get crazy. That thing must weigh three hundred pounds...

DANKO

Three hundred and fifty.

At which point Danko HEFTS the weight to his chest -- the eyes of the Elijah Brothers swivel towards him...

RIDZIK

What the shit? You tryin' to get a hernia?

Danko hefts the bar above his shoulders, straightens his back and completes a perfect military press.

RIDZIK (cont'd)

Are you fucking kidding me?

Danko stands TRIUMPHANT, the weight high and firm above his out-stretched arms. He begins to turn a full 360 degree circle, finishes his triumphant turn and faces Brother Abdul Elijah...Then HURLS the bar down at the Brother's feet.

His Disciples spring back, but Brother Abdul Elijah doesn't turn a hair.

DANKO

Danko, People's Militia, Moscow Division.

(CONTINUED)

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58.

144 CONTINUED:

144

ABDUL
I ain't interested.

*

DANKO
In my country we have been taught
about history of American Negro and
his struggle for liberation.

*

Abdul allows himself a grin.

*

ABDUL
That's right. Revolutionary political
leaders like myself get shut up in
jails over here. If Whitey releases
all the Brothers behind bars, his ass
is grass.

DANKO
What was your political crime?

ABDUL
I robbed a bank.

Ridzik watches them walk off deep in conversation. He is left
standing with one of the Cleanheads who glowers at him -- then
begins to rap.

CLEANHEAD
(singing/rapping)
'Round about the Fourth of July --
Two Dickheads looking for trouble
Came by. They were sniffing for dope
-- That the Brother's had sold -- To
a Russian Dealer -- For a bundle of
Gold. But they got nowhere -- With
their information -- 'Cause the
Brothers were wise -- To their
investigation.

RIDZIK
Great. You should put it to music.

Abdul Elijah and Danko have left the concrete stage and walked
toward the wall of the gym...

DANKO
I think I have a key you want.

*

(CONTINUED)

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59.

144 CONTINUED:

144

He sticks his hand in his pocket, pulls it out and shows it to him.

ABDUL
(smiles)
Yeah. Might be worth somethin'.

DANKO
I give you key -- you give me Viktor
and cocaine.

★
★

Abdul Elijah shakes his head.

ABDUL
Now that ain't ethical. You're asking
me to compromise my principals...
you're a little behind things with
all this cocaine talk, that ain't
what he's buyin'.

Danko looks at Abdul Elijah with steel in his eyes.

DANKO
We are not like American police. You
keep shipping drugs to my country --
one day you'll wake up and find your
testicles floating in a glass of
water by your bed.

★

ABDUL
Hey, sport. I'm a holy man. Don't
need testicles no more.

DANKO
Then we settle for your eyes.

★

ABDUL
You can't threaten me, white boy.

Behind his glasses, Abdul Elijah grins. He lifts them up.
We see his eyes -- he's BLIND. He drops his glasses back on
his nose and suddenly gets very serious.

★

ABDUL (cont'd)
I been in this jail twenty-six years.
I'm sixty-three years old and I been
behind bars forty-eight of 'em.
Every time Whitey put me there. I
educated myself in prison -- I come
to understand that this country was
built on exploitin' the black man.
Your country exploits its own people
that ain't even black. This country
and your country are just alike,

★
★
★
★
★
★
★
★
★
★
★

(MORE)

(CONTINUED)

★
★
★
★
★
★
★

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60.

144 CONTINUED:

144

ABDUL (cont'd)
stomp on anything gets in their way.
Only thing for my people to do is
organize and fight back. This
sellin' drugs ain't for money alone
-- it's for politics. I'd like to
sell drugs to every white man in the
world. And his sister.

*
*
*
*
*
*

Danko stares at him for a long moment.

*

DANKO
I still want Viktor.

*

A big smile from Abdul cuts the tension -- his years in
prison have brought him a mastery of personal
confrontations.

*
*
*

ABDUL
Yeah, real bad. I can tell...ol'
Viktor, he's a real good businessman.

*
*

DANKO
Where do I find him?

ABDUL
Might be possible to work somethin'
out. Right now we all need each
other, don't we? I got to do a
little work. Check around some.

*
*
*
*

Starts away, then looks back at Danko.

*

ABDUL
Meantime, you trust me.

145 INT. RIDZIK'S SEDAN - OPEN HIGHWAY - DAY

145

Ridzik and Danko are driving back from Joliet.

RIDZIK
Well, you gonna tell me how it went?

He is still nettled by the one-on-one conversation between
Abdul Elijah and Danko.

DANKO
Fine.

RIDZIK
Come on, cut the shit. What was the
whole secret conversation?

(CONTINUED)

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61.

145 CONTINUED:

145

DANKO
Abdul wanted Viktor's key.

RIDZIK
Jesus Christ, that might be like
giving Poland to Hitler. We don't
even know what the damn thing
unlocks. *

DANKO
Sometimes to get apples, you have to
shake tree. *

The BEEPER on Danko's watch goes off.

RIDZIK
What's that?

DANKO
My watch. I leave it on Moscow time. *

He snaps it off.

RIDZIK
Time to get out of bed?

DANKO
Time to feed my parakeet.

RIDZIK
Is that Russian for jerkin' off? *

Stern look from Danko. *

RIDZIK (cont'd)
You really have a parakeet?

DANKO
What is wrong with parakeet? *

RIDZIK
Nothing...Hey, I got nothing at all
against parakeets. My sister used to
have one when she was a kid. You
want a parakeet, it's okay with me.
It's just that...Well, you know...it
seems kinda feminine. I never knew a
cop that had a parakeet.

DANKO
Do you have pet? *

RIDZIK
Yes.

(CONTINUED)

145 CONTINUED:

145

What is it? DANKO

A pit bull. RIDZIK

You have pet cattle? DANKO

*

No, no. It's a dog. RIDZIK

You think parakeet is feminine? DANKO

*

What do I know? I guess it's okay. RIDZIK

Thank you. DANKO

You're welcome. RIDZIK

146 EXT. FAST GAS SERVICE STATION - DAY

146

Back in the City -- Ridzik is pumping gas into the Sedan -- Danko does the windows.

Say, Danko -- Where the hell did you learn English so good? RIDZIK

(CONTINUED)

CONTINUED:

DANKO

The Army. Compulsory training.
Language School in Kiev.

RIDZIK

And now since you're so fluent, you figure you're just gonna walk in and ask this Larissa Jackson some questions about when she visited old Viktor in jail?

DANKO

You have a better idea?

RIDZIK

Yeah. It's my hometown so I figure I'll run the cross-examinations -- that way we can avoid these private conversations between you and the suspects, okay?

Ridzik walks over and pays the ATTENDANT, starts toward the Sedan...

RIDZIK (cont'd)

Remember when we're talkin' to this babe, it ain't like old Mother Russia. You can't put the muscle on people in this country...Even if you catch somebody murdering his mother -- you still gotta read him the Miranda -- and you can't touch his ass.

DANKO

I don't want to touch his ass and what is Miranda?

RIDZIK

Miranda's the name of a bullshit law we got. Gives every scumbag we arrest the right to keep his mouth shut until his shyster lawyer shows up and tells him what to say.

DANKO

In the Soviet Union, after two days they can talk to a lawyer.

RIDZIK

You're shitting me?

DANKO

I am not shitting you.

(CONTINUED)

146 CONTINUED: (2)

146

They get into the Sedan.

RIDZIK

You Russian cops got it easy. Over here we uphold the law, but tha. don't mean the law's on our side. Know what I mean?

DANKO

No.

RIDZIK

You're better off. It doesn't make any sense.

Drives off.

147 EXT. GHETTO STREET - DUSK

147

As the sun is setting -- lights starting to BLINK ON in the City...

Danko and Ridzik get out of the Sedan. Ridzik checks the address in hand, points about fifty yards up the street and moves with Danko toward the building.

RIDZIK

Just remember --

DANKO

I know -- Miranda.

148 INT. STAIRCASE - LEADING TO SECOND FLOOR

148

As they enter and walk up, a ROCK NUMBER can be heard... Reaching the landing, they turn and move in through an open door...

149 INT. GHETTO DANCE STUDIO

149

The MUSIC emanates from a battered tape recorder. A class of FIFTEEN YEAR OLDS -- mostly GIRLS in leotards -- but all of them tough street types -- are being put through their paces by the TEACHER in leotard and leg warmers.

150 LARISSA JACKSON - THE TEACHER

150

An attractive young woman with a tough, almost petulant look. She turns in the direction of where her pupils are staring, sees the two newcomers. Spots them as cops right away...

(CONTINUED)

150 CONTINUED:

150

LARISSA
Okay. That's it for tonight...See you
on Thursday.

There is the usual BABBLE of teenagers as they move toward the
dressing room.

LARISSA (cont'd)
I guess we should talk in private...

Larissa ushers the two men into her office which is adjacent
to the studio.

151 INT. TINY OFFICE - DANCE STUDIO - NIGHT

151

Sparsely furnished.

LARISSA
How can I help the Police?

RIDZIK
Pretty obvious, huh?

LARISSA
Uh huh.

RIDZIK
Larissa Jackson?

LARISSA
That's me, honey.

DANKO
What about this man?

He shows her Viktor's photograph. She gives it a quick glance.

LARISSA
First you guys mind showin' me some
I.D.? Just to be sure...

Ridzik flashes his badge.

RIDZIK
Ridzik, Detective Sergeant, 2nd
Division. This is Captain Danko.

Larissa gives Danko an odd glance.

RIDZIK (cont'd)
-- from Moscow.

(CONTINUED)

151 CONTINUED:

151

LARISSA

Long way from home.

DANKO

So is Viktor.

RIDZIK

We're looking to find him and a little birdy told us that you went to see Viktor when he was in jail.

She looks at them both.

LARISSA

I met him a coupla months ago. We're friends. You know, we have some good times.

RIDZIK

Party time, huh? I guess Viktor likes hookers -- or is it junkies? Or both?

LARISSA

I'm clean. I been straight for three years...You're way out of line.

RIDZIK

'Out of line,' -- Bullshit. Your 'friend' Viktor got a police officer killed. He's doin' business with drug dealers.

LARISSA

What do I know? It's a big city. Lotta real bad things go on out there...

Pause.

LARISSA (cont'd)

I don't see him much anymore. He just calls every once in a while...He lives in some hotel.

RIDZIK

Which one?

LARISSA

I don't remember. I think he moved.

DANKO

You have his phone number?

(CONTINUED)

151 CONTINUED: (2)

151

LARISSA
He didn't give it to me.

RIDZIK
Why not?

LARISSA
I didn't ask.

RIDZIK
Who told you he was in jail?

LARISSA
I forgot.

DANKO
What did you discuss with him in jail?

LARISSA
The weather. The Cubs. Taxes.
Inflation. Aids.

They just look at her.

LARISSA (cont'd)
Look, I heard an old friend was in
trouble, so I just went and paid him
a nice little visit. Okay? Now
either arrest me or take off.

She turns and walks away.

152 EXT. GHETTO DANCE STUDIO BUILDING - NIGHT

152

Danko and Ridzik are crossing the street.

RIDZIK
My call is she knows a hell of a lot
more than she told us.

DANKO
That is because your interrogation
technique lacks subtlety.

RIDZIK
Right. I guess I shoulda hammered her
head against the wall or broken her
arm...

DANKO
Only if it would help us get Viktor.

(CONTINUED)

152 CONTINUED:

152

RIDZIK

You almost make it sound personal.

DANKO

I shot his brother six months ago in Moscow.

RIDZIK

Shot him dead?

DANKO

Yes.

Ridzik has new-found respect for Danko.

RIDZIK

Way to go.

DANKO

Thank you.

RIDZIK

I guess there is something personal between you and this guy.

DANKO

Very personal. He killed my partner.

RIDZIK

Well, thanks for letting me know.

DANKO

You're welcome.

Ridzik stops by a Diner and looks back at the Studio.

RIDZIK

So what are we going to do about her?

DANKO

I think we should stay here awhile.

RIDZIK

Right. Maybe she'll lead us to where Viktor is parkin' his shoes. Chances are he's shackled up with her.

Ridzik stares hungrily at the Diner menu in window.

(CONTINUED)

152 CONTINUED: (2)

152

RIDZIK

How's about eatin' some real American health food? Hamburgers -- French fries -- coffee -- doughnuts -- On this job you never know when the next meal's comin'.

He opens the door of the Diner...

DANKO

Wait.

RIDZIK

(turning)

What? You want a pizza, too?

DANKO

Give me the keys to the car.

RIDZIK

You outta your gourd?

DANKO

You saw she has a telephone...

RIDZIK

Really? I know this blows your mind, but over here we got about a hundred million of 'em...

DANKO

She could be calling Viktor right now. She may try to get to him as fast as possible.

RIDZIK

Right. That's why we're putting her under surveillance. Any other news flashes?

DANKO

If she has a car, I don't think I can run fast enough to follow her.

(extending hand)

Leave the keys with me.

RIDZIK

You get pulled over without a license in a car I'm assigned to -- Internal Affairs will have a field day kickin' my ass...

Ridzik reluctantly pulls the keys out of his trouser pocket.

(CONTINUED)

152 CONTINUED: (3)

152

DANKO

Thank you.

Ridzik goes into the Diner.

153 EXT. GHETTO STREET - AT CAR - NIGHT

153

Danko returns to the car and pulls out the keys.

VOICE

Hey, man. Is this your car?

Danko turns -- sees a YOUNG TOUGH (#1) looking at him.

TOUGH #1

We got a problem here, man. This is our territory. You're parkin' in our space.

TWO MORE YOUNG TOUGHS appear behind him.

TOUGH #1 (cont'd)

Now you can haul ass or you can pay up and nobody trashes it. Fifty bucks and your car's okay for the night.

DANKO

Go away.

The Tough looks at Danko.

TOUGH #1

The price just went up. You haul ass or you pay seventy-five bucks right now and no fuckin' around.

DANKO

Have you heard of Miranda?

The Tough shakes his head.

TOUGH #1

Never heard of the bitch.

Danko PUNCHES him in the solar plexus. Every cubic centimeter of air ROCKETS OUT of his lungs.

The Tough buckles, falls to his knees, trying to reach some fresh oxygen before he dies.

The other Two Toughs, SNAPPING OUT knives, look at Danko warily.

(CONTINUED)

153 CONTINUED:

153

Danko grabs a nearby STOP SIGN, shakes it once. Then grasping it with both hands -- TEARS IT out of the concrete.

TOUGH #2

Hey, what the fuck you doin'?

Danko tosses the stop sign on the first step of a nearby tenement porch -- STOMPS on the wooden section near the metal part. It BREAKS OFF cleanly. He now lifts the remaining pole -- a hefty club. He starts walking toward the Three Youths, holding it like a ball-bat...

TOUGH #2

Now wait a minute, man! Hold on! I said hold on!

Danko keeps walking.

TOUGH #3

Motherfucker's crazy.

He and his Teammate back off a couple of steps, then turn and RUN. Danko watches them for a moment, then tosses the pole away and gets back into the car.

The Tough on the ground rolls onto his side, his knees bent up, still in excruciating pain.

154 INT. SEDAN - NIGHT

154

DANKO

Bezgorni. (Hooligans)

It is his first time behind the wheel of an American car. He familiarizes himself with the controls...

155 EXT. SEDAN - THROUGH WINDOW

155

Danko's eyes take in:

156 EXT. DINER WINDOW - LONG SHOT - HIS POV

156

Ridzik is seen being handed two bags of takeout. He heads for the exit.

157 EXT. SEDAN - THROUGH WINDOW

157

Danko's eyes go back to the Dance Studio. No change. He now sees:

158 EXT. STREET - RIDZIK - DANKO'S POV 158

Carrying the two bags and approaching the Sedan...

159 EXT. GHETTO STREET - BY SEDAN - NIGHT 159

Ridzik steps over the STILL-MOANING Tough.

160 INT. SEDAN 160

Danko leans over and opens the passenger door. Ridzik slips inside, balancing the bags containing the goodies...he opens the bags, starts taking out the food.

RIDZIK
Everything okay?

DANKO
Yes. Fine. No problems.

Ridzik brings out a container of hot coffee, passes it over.

RIDZIK
What about the guy lyin' there like a sack of shit?

DANKO
There was a little misunderstanding.

Ridzik nods.

RIDZIK
Christ, you're a real beaut. Do me a favor -- don't run over him when we take off.

Danko looks at the container.

DANKO
Coffee?

RIDZIK
Yeah, watch out -- it's blazin' hot. I don't know how you guys do it -- but we don't throw out no container lids -- We stick 'em on the dashboard -- just in case we gotta move out fast.

DANKO
There she is.

161 EXT. BUILDING - GHETTO STREET - DANKO & RIDZIK'S POV - NIGHT 161
Larissa looks around nervously, then gets into a Yellow Cab.
As it accelerates away --

162 INT. SEDAN - NIGHT 162

DANKO
Now we go -- Yes?

He turns the key in the ignition and the car RIPS FORWARD.

RIDZIK
Jesus Christ!

The sudden acceleration SPILLS a good portion of the coffee on his privates. Ridzik SCREAMS out in pain.

RIDZIK
Shit! I just burnt my dick off!

163 EXT. STREET - SEDAN - NIGHT 163

Unheeding, Danko powers the car forward into the traffic.
They can see the Yellow Cab moving fast in front of them.

164 INT. YELLOW CAB - NIGHT 164

Larissa looks through the rear window.

LARISSA
Here they come. They're right behind us.

Joyboy is behind the wheel.

JOYBOY
Hang on. Too slow and they'll figure somethin's wrong.

165 INT. SEDAN 165

Danko following -- Ridzik trying to clean up the mess in the passenger seat.

RIDZIK
Goddamn! Would you look at this mess!
I'm gonna have to get the goddamn car washed! Plus I wrecked a suit and shriveled my nuts!!

(CONTINUED)

165 CONTINUED:

165

The cab ahead makes a sharp right -- Danko follows, SLIDING through the turn, tires SCREAMING.

RIDZIK

Where'd you learn to drive like this?

DANKO

The Army.

RIDZIK

Did they teach you guys about defensive driving?

Danko flicks the car between two lanes fast enough to cause HOWLS of protest from overtaken vehicles.

DANKO

The ability to think ahead and anticipate other people's mistakes should always be borne in mind.

He stands the Sedan on its nose, darts inside, overtaking on the inside lane, BLASTING away with his horn at a car coming out of a side street.

166 EXT. INTERSECTION #1 - LOOP AREA - NIGHT

166

Danko nearly causes a pile-up as the Sedan plows across the intersection just as opposing lines of traffic are about to converge.

167 INT. SEDAN - NIGHT

167

Ridzik's head swivels around to check out the red light that they have just whizzed through.

RIDZIK

Shit, we just ran a red...

DANKO

We have other problems.

He ducks the Sedan around a huge DUMPSTER that almost squeezes them off the street -- again, HORNS BLARING...

168 EXT. INTERSECTION #2 - LOOP AREA - NIGHT

168

The Sedan tears across the intersection in pursuit of the Yellow Cab, narrowly avoiding traffic which is moving both ways.

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75-83.

169 INT. SEDAN - NIGHT

169

They are under the El now, gaining on the Yellow Cab.

*

RIDZIK

*

*

Here we go, babe.

*

170 YELLOW CAB - RIDZIK'S POV - NIGHT

170

The Yellow Cab suddenly pulls into an Underground Garage.

171-219 TEMPORARILY OMIT

TEMPORARILY OMIT 171-219*

220 INT. POLICE STATION - 23RD PRECINCT - DAWN

220

Through the glass across the way:

Wills in his office, glowering -- checking reports.

221 WILLS' POV - OUTER OFFICE 221

Stepanovich and Gregor can be seen entering the station through the glass panel.

222 WILLS' OFFICE 222

Wills' Secretary enters.

WILLS
What do they want?

SECRETARY
Those are the two Russians that were here an hour ago. I don't think they're in a very good mood.

Wills gets to his feet to welcome the two Soviets as they enter.

WILLS
Well, gentlemen, what can I do for you?

223 INT. OUTER OFFICE - RIDZIK 223

Ridzik is on the phone -- mid-conversation:

RIDZIK
-- Yeah, right. No I understand...
Lemme know if you see him. Right.
Thanks.

He hangs up.

Across the way a COP picks up a RINGING phone:

COP
Hello...yeah?

Looks across at Ridzik.

COP (cont'd)
Ridzik. For you.

RIDZIK
My bookie?

COP
Danko.

Ridzik quickly picks up.

(CONTINUED)

223 CONTINUED:

223

RIDZIK
Danko? Where the hell are you?
They're boiling my ass down here. Did
you catch up with her?

224 EXT. PHONE BOOTH - SOUTHSIDE - DAWN - INTERCUT
WITH POLICE STATION

224

DANKO
No. She got away.

RIDZIK
Nice work.

DANKO
Thank you.

RIDZIK
I didn't mean it.

DANKO
I know.

RIDZIK
Lemme tell you, I am in the shit-house.
I figured it was gonna hit the fan but
it went clear through the roof.

DANKO
Bosses are the same all over.

He looks through the glass pane to see that Wills is deep in
conversation with Stepanovich and Gregor.

RIDZIK (cont'd)
Yeah, well strap on a parachute,
Danko. Your bosses are here, too.
Looks to me like they're here to shoot
you down.

225 INT. WILLS' OFFICE

225

All faces grim...

GREGOR
We cannot locate Captain Danko. He
checked himself out of the hospital
and we have been informed that he is
working with one of your officers.

(CONTINUED)

225 CONTINUED:

225

WILLS

I complied with Captain Danko's request for help in conducting his investigation.

STEPANOVICH

He has no authority to conduct an investigation. He was ordered to return to Moscow on this morning's flight.

Wills is becoming annoyed -- his attention is distracted by Ridzik, visible through the glass.

226 RIDZIK - WILLS' POV

226

He finishes his animated conversation on the phone, hangs up, grabs his coat and takes off.

227 INT. WILLS' OFFICE

227

Wills brings his attention back to the two Soviets.

WILLS

Gentlemen, Captain Danko is a material witness in the murder of a Chicago police officer. He cannot leave until our own inquiries are complete.

Stepanovich leans over the desk.

STEPANOVICH

Please convey this message to Captain Danko. By order of the Soviet Embassy, he is to board the connecting flight to Moscow at nine o'clock tomorrow morning. Failure to do so will result in disciplinary charges being brought against him. Good morning, Commander.

He and Gregor leave the office.

SECRETARY

You want me to get hold of the State Department?

WILLS

Forget it. They're just as bad.

228 INT. F.D.R. CAFE - EARLY MORNING

228

The WAITRESS pours Ridzik a cup of coffee as Danko pays off a cab outside and enters. Ridzik looks up, sees him.

Danko looks around. It is not a very fancy place. He crosses towards Ridzik, sits down.

RIDZIK

Well okay, guess who's back? Glad to see you.

DANKO

It was a long night.

RIDZIK

You want to tell me about it?

DANKO

I looked for Viktor. I didn't find him.

RIDZIK

Really? By the way, thanks for dumping me back there in the garage.

DANKO

I figured you could handle it.

RIDZIK

Is that supposed to be a compliment?

DANKO

Yes.

RIDZIK

Thank you.

DANKO

You're welcome.

RIDZIK

And in the meantime, we got nothin'. No case. No clues. Plus I'm gettin' my ass handed to me by my boss.

DANKO

What do they have on you?

RIDZIK

Fuck it.

DANKO

I know -- it's not my business.

(CONTINUED)

228 CONTINUED:

228

RIDZIK

Aw, who gives a shit? I got caught with a girl in the back seat of my car. I was on duty. Got caught with my pants down. One mistake. Nine years a clean slate -- highest arrest record in my precinct -- one damn mistake -- I can't seem to do anything right since.

(indicating breakfast)

You want some of this?

DANKO

Just tea.

RIDZIK

In a glass, with lemon?

Danko nods.

RIDZIK (cont'd)

I saw Dr. Zhivago.

229 EXT. F.D.R. CAFE/INT. SEDAN - DAY

229

Danko and Ridzik climb into the new Sedan -- Danko holds up Ridzik's .44 that he has on loan.

DANKO

I need more shells.

RIDZIK

Say please.

DANKO

Please.

Ridzik SNAPS OPEN the glove compartment, hands Danko a box of shells and a couple of speed loaders.

RIDZIK

This oughta keep you happy. You can shoot every Russian in Chicago.

Danko begins loading the .44...

RIDZIK

You may not realize it, but that's quite a pistol you got there. The most powerful handgun in the world.

(CONTINUED)

229 CONTINUED:

229

DANKO

The Soviet Podbyrin 9.2 millimeter is the world's most powerful handgun.

RIDZIK

Hey, now wait a minute. You can't be serious. Everybody knows the Magnum .44 is the big boy on the block.

Danko SNAPS the cylinder closed.

DANKO

Next you will tell me some American invented the telephone. No, the 9.2 is the world's most powerful handgun.

RIDZIK

Come on, you're full of shit. Why do you think Dirty Harry uses a Magnum .44?

DANKO

Who is Dirty Harry?

A long pause.

RIDZIK

Hard to believe.

230 INT/EXT. RIDZIK'S SEDAN - SLEAZY AREA - DANKO'S POV
MOVING SHOT - EARLY MORNING

230

FOUR BLACK GUYS in a maroon convertible are rapping with a PLATINUM BLONDE WHORE. THREE WHITE BIKERS roar by, wheel around on their choppers and come back to start hassling the Black Guys...

RIDZIK

You can see what we're up against, huh? All the sleaze on the street.

DANKO

We arrest them. Our streets are clean.

The car passes a number of BAG LADIES wheeling their shopping carts of pathetic junk. SEVERAL BUMS are lying on the sidewalks and in the doorways of abandoned buildings.

RIDZIK

What do you do with all the bums and bag ladies in the worker's paradise?

(CONTINUED)

230 CONTINUED:

230

DANKO

We lock them up for being parasites.

RIDZIK

Straight to the Gulag, huh? Tell me somethin', Comrade. If it's such a paradise, how come everybody in your country's standing in line to get out?

DANKO

Capitalist propaganda.

RIDZIK

And if you guys got it so great, how come you're up the same creek as us with heroin and cocaine?

DANKO

It's just beginning in my country. We will stop it.

RIDZIK

Good luck. It's like tryin' to hold back the ocean.

DANKO

The Chinese found a way. Right after their Revolution. They lined up every drug dealer, took them down to the public square and shot them in the back of the head.

RIDZIK

Never work here. Fuckin' politicians wouldn't go for it.

DANKO

Shoot them, too.

231 EXT. THE GARVIN HOTEL - DAY

231

A heavy summer rain is falling...

Ridzik's Sedan cuts out of the traffic, stop outside the hotel. Danko opens the door --

232 INT. LOBBY - GARVIN HOTEL

232

Danko and Ridzik enter -- cross to Larissa. Across the way the Night Clerk seems to be asleep.

(CONTINUED)

232 CONTINUED:

232

LARISSA

You want to hear it, or you want to put cuffs on me, go down to the station and watch my lawyer get me out in two hours flat.

Pause.

RIDZIK

Okay, sweet cheeks, what do you have in mind?

LARISSA

I told you I been straight for three years. I meant it. I got set up last night. I made a call, told my boyfriend that the cops were harassing me about Viktor. He called me back and told me a cab was on the way. I didn't know anything about the ambush...

RIDZIK

Right. The jury's gonna believe every word. You want to tell us who this boyfriend is?

LARISSA

He's a middleman. Scores drugs. Makes deals. Skims a percentage.

RIDZIK

I thought you said you were clean.

LARISSA

I didn't say my boyfriend was. We gotta deal -- don't get me involved -- what he does when I'm not around is his business. But don't get me involved -- that's the rule.

RIDZIK

I think maybe he let you down, honey.

LARISSA

I think damn right maybe he did and I don't like it. I know I can get five years for last night. I like teachin' my kids to dance. I like bein' on the outside...I did six months, I don't want any five years.

DANKO

What are you offering?

(CONTINUED)

232 CONTINUED: (2)

232

LARISSA

My boyfriend's trying to put together
the deal with Abdul and Viktor.
Broker the whole thing.

RIDZIK

Yeah. Keep talkin'.

LARISSA

I find out about the deal and clue you
in...I walk. No five years. Not even
one day.

RIDZIK

I can't make a deal.

DANKO

I will testify in your behalf.

RIDZIK

I can back him up. You got a real
good chance.

They all exchange looks.

LARISSA

So all I have to do is find the time
and place. You guys do the rest.

Ridzik reaches for his wallet.

RIDZIK

Count on it. Here's my card, got my
number right there. You can call the
station day or night. I'll get the
message even if I'm not around.

LARISSA

Do me a favor. Don't get too far from
the phone.

She walks out -- they watch her leave.

RIDZIK

What do you think?

DANKO

I think she is very pretty.

RIDZIK

Right. I'm in love, too. See you in
a couple hours.

He exits toward the rain-swept street.

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- 233 EXT. STREET - FRONTING GARVIN HOTEL - VIKTOR'S POV - DAY 233
As seen through the rain from the 4th floor window opposite the Garvin Hotel. Larissa emerges and disappears under the El...After a moment, Ridzik appears, gets into his double-parked car -- then the Sedan accelerates away.
- 234 INT. HOTEL ROOM - OPPOSITE GARVIN HOTEL - DAY 234
Viktor stares down at the wet street. Beside him is Dolly, an automatic rifle in his hand. Viktor raises a pair of binoculars... *
- 235 EXT. STREET - FRONTING GARVIN HOTEL - VIKTOR'S POV 235
The CAMERA MOVES UP to the third floor.
After a period, Danko appears at the window -- which he opens.
- 236 INT. DANKO'S ROOM - GARVIN HOTEL - DAY 236
NOISE and rain RUSH IN from the street. And above all this is the SPORADIC THUNDER of the El.
Danko takes off his jacket, pulls off his shirt -- drops his loose change, his watch and the key on the bedside table. Danko then looks at the key, picks it up and puts it in one of his shoes as he shakes them both off. *
- 236A VIKTOR 236A*
Watching intently through the binoculars. He lowers the high-powered glasses, looks across to Dolly...Dolly SNICKS the action on the rifle.
- 237 EXT. STREET - FRONTING GARVIN HOTEL - DAY 237
Viktor crosses under the El with Thurston and TWO OTHER CLEANHEADS.
A train RATTLES by.
- 238 INT. ROOM OPPOSITE GARVIN HOTEL - DAY 238
Dolly looks down, automatic rifle in his hand -- sees...
- 239 EXT. STREET FRONTING GARVIN HOTEL - DOLLY'S POV - DAY 239
Viktor and the Henchmen enter the hotel.

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- 240 INT. LOBBY - GARVIN HOTEL - DAY 240
The Night Clerk is still asleep. Viktor leans over, RIPS out the telephone cables.
- 241 INT. DANKO'S BATHROOM - GARVIN HOTEL 241
Danko's in the shower, the bathroom is located next to the bedroom with two doors, one leading to the bedroom, the other to the hall.
- 242 INT. STAIRS - GARVIN HOTEL 242
Viktor and his Henchmen climb up the CREAKY, carpet-worn stairs.
- 243 INT. HOTEL ROOM OPPOSITE GARVIN HOTEL - DAY 243
Dolly stands by the window. He COCKS the rifle, switches it to semi-automatic, SNAPS OFF the safety.
- 244 INT. THIRD FLOOR LOBBY - GARVIN HOTEL - DAY 244
Viktor and his Henchmen exit the stairwell, find themselves next to the elevator shaft. The elevator is standing, door open. A series of FADED SIGNS indicate directions to various rooms.

Instinctively the Cleanheads move along the passage of the rooms which face the street.

Before following them, Viktor looks out the rear window.
- 245 EXT. REAR OF GARVIN HOTEL - VIKTOR'S POV - DAY 245
A steep drop down the grimy Chicago River three stories below. *
*
- 246 INT. DANKO'S BATHROOM - GARVIN HOTEL - DAY 246
Danko steps out of the shower, picks up a towel.

A cockroach is climbing the wall. He takes the towel, FLICKS it at it. The roach falls.
- 247 INT. DANKO'S BEDROOM - GARVIN HOTEL - DAY 247
Danko enters, toweling himself briefly. He slips on his watch. He begins to slip into a shirt and briefs.

The El train begins to THUNDER by.

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248 INT. ANOTHER BEDROOM - GARVIN HOTEL - DAY

248

The door BURSTS open to reveal Thurston with gun.

A couple in bed across the way -- She is a TOUGH YOUNG
HOOKER, he is an UNSHAVEN 250 POUND TEAMSTER.

*

*

For one moment, the two figures freeze as they stare at
Thurston -- his shotgun is at his side...out of sight.

*

*

THURSTON
Sorry, man. I got the wrong number.

He turns away -- but the Teamster is steamed.

TEAMSTER
You get your kicks this way? *

A train is going by...

THURSTON
You just cool it, okay?

TEAMSTER
Fuck you, buddy. *

He starts forward. The train NOISE VERY LOUD as Viktor,
appearing from behind, SHOOTS the Teamster right through the
head.

249 INT. CORRIDOR

249

Thurston shrugs and smiles at Viktor as he closes the door.

THURSTON
Wrong fuckin' room, man.

250 INT. HOTEL ROOM OPPOSITE GARVIN HOTEL - DAY

250

Dolly moves closer to the open window but stays within the
shadow cast by the sash.

Across the street, he can make out Danko pulling up his
trousers. He waits for the NOISE of the oncoming train to
reach its peak then he SQUEEZES the trigger.

251 INT. DANKO'S ROOM - GARVIN HOTEL - DAY

251

The BURST of rifle fire RIPS through the room dwarfing the
SOUND of the El.

*

(CONTINUED)

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251 CONTINUED:

251

Danko dives for cover -- ends up lying tight by the side of the bed in dead ground -- blind to the Gunman (Dolly) across the street -- and to anyone who might come through the hallway door. Ridzik's automatic in his hand.

Above him, a COCKROACH scampers up the wall. A second BURST of rifle fire RIDDLES the plaster a foot above his head. It SPLATTERS the roach... *

The moment the GUNFIRE STOPS, Danko raises his arm and head above the bed and FIRES once.

252 INT. ROOM OPPOSITE GARVIN HOTEL - DAY

252

Dolly is PUNCHED back onto the bed by the force of Danko's bullet. He lets out a STIFLED CRY -- the rifle falling from his hand. Dolly has been SHOT straight through the chest.

253 INT. DANKO'S ROOM - GARVIN HOTEL - DAY

253

The door of the room BLASTS open and Thurston BARGES in. He FIRES TWICE at the bed as Danko ducks down behind it.

254 INT. BATHROOM - GARVIN HOTEL - DAY

254

The Second Cleanhead BLASTS open the bathroom door -- makes for the bedroom.

255 INT. DANKO'S ROOM - GARVIN HOTEL - DAY

255

As Thurston comes through the door, Danko FIRES from his position on the floor -- DRILLING him through the heart.

255A CORRIDOR - AT BATHROOM DOOR

255A*

As Cleanhead #1 sees his friend fall, he levels down on Danko... *

255B CLEANHEAD #1 - DANKO'S POV

255B*

Simultaneously, a BULLET spins him round and a SECOND BULLET floors him -- fired from down the corridor... *

256 INT. CORRIDOR - GARVIN HOTEL - DAY

256

Half-way down the corridor leading to the rear of the hotel, the Hooker, now in messed up lingerie -- toting a small purse gun. She gets off a THIRD ROUND.

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257 INT. DANKO'S ROOM - GARVIN HOTEL - DAY

257

Danko dives over the bed and reaches the door jamb. He looks out cautiously.

258 INT. CORRIDOR - GARVIN HOTEL - DAY

258

HOOKEE
(yelling)
Careful, to your left!!!

Danko WHEELS out of his room, pivoting left.

Cleanhead #2 SPEEDING down the corridor, has reached the elevator. He dives in, closes the door, presses the button. *

Danko runs down the corridor to the elevator -- He arrives at the elevator door, SMASHES out the small window...can now see the cable mechanism. *

He FIRES, SEVERING the elevator cable.

259 INT. LOBBY - GARVIN HOTEL - DAY

259

The elevator can be HEARD DESCENDING like a falling plane. It DESTRUCTS on impact -- SHATTERING the door and waking the Night Clerk.

He peers through the fog of dust at the wreckage and reaches for the phone -- and pulls a nickel-plated .45 from out of an old cigar box under the desk counter. *
*

260 INT. CORRIDOR - GARVIN HOTEL - DAY

260

Danko stands motionless, facing the elevator shaft.

DANKO
The world's most powerful handgun.

Behind him and to his right down the passageway to the rear -- the Hooker stands still, her gun held high.

DANKO
How many did you count?

HOOKEE
Four.

DANKO
We got three.

HOOKEE
Right.

(CONTINUED)

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- 260 CONTINUED: 260
Danko's eyes swivel back towards his room -- the door of which had been SMASHED in by Cleanhead #2. *
- 261 INT. DANKO'S BATHROOM - GARVIN HOTEL - DAY 261
Viktor stands at the door to Danko's bedroom, motionless -- his gun held ready.
- 262 INT. CORRIDOR - GARVIN HOTEL - DAY 262
Danko creeps towards the door to the bathroom.
- 263 INT. DANKO'S ROOM - GARVIN HOTEL - DAY 263
Viktor enters from the bathroom, stepping over the body of Cleanhead #2 and moving backwards -- always facing the bathroom entrance.
Taking his eye off the bathroom door for one second, he grabs Danko's shoe, tips it up and POKETS THE KEY. *
- 264 INT. DANKO'S BATHROOM - GARVIN HOTEL - DAY 264
Danko has now reached the edge of the door to the bedroom. He can see Viktor through the shaving mirror. He is at the doorway to the hall.
He gets ready to fling himself into the bedroom -- raising his gun-hand high -- when the BEEPER ALARM on his watch goes off.
Viktor wheels, hearing the BEEPER, and BLASTS off THREE SHOTS at the image of Danko in the shaving mirror...
Danko draws back under the ferocity of the barrage. The shaving cabinet SPLINTERS into pieces.
- 265 INT. CORRIDOR - GARVIN HOTEL - DAY 265
Viktor steps out into the hall, now FIRING at --
- 266 THE SILHOUETTED FIGURE -- 266
Of the Hooker, who ducks back into her own bedroom.

HOOKER
Shit!

(CONTINUED)

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99.

266 CONTINUED:

266

Viktor CHARGES past her running for the rear window, his voice raised in a great bull ROAR.

267 DANKO

267

Appears at the door to his bedroom raises his gun -- FIRES.

268 VIKTOR

268

Dives through the window.

269 EXT. REAR OF GARVIN HOTEL - DAY

269

Viktor TUMBLES through the air in a giant curve, tucking his legs up into a fetal position, slowly FALLING down and down through the rain....

A GIANT SPLASH as he cannonballs into the Chicago River --
sinks beneath the surface.

*
*

270 INT. CORRIDOR - GARVIN HOTEL - DAY

270

Danko runs towards the window, passing the Hooker who now is quickly getting dressed. He reaches the rear window, levels his pistol...

*

270A EXT. RIVER - DANKO'S POV

270A*

Viktor hasn't surfaced, the oily water still ripples...

270B DANKO

270B*

The big pistol still ready, all he has to do is wait -- suddenly the plaster EXPLODES next to his head from a GUNSHOT.

Danko whirls -- sees:

270C THE NIGHT CLERK

270C*

Holding an old .45 in front of him with two hands...

NIGHT CLERK

You just damn well hold it right there, Mister Russian! What the hell do you think this is around here, you're fuckin' around with private property!!

(CONTINUED)

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100.

270C CONTINUED:

270C*

Danko starts walking toward the Night Clerk, his pistol at his side.

NIGHT CLERK (cont'd)
You just stay back there and drop the
gun before I take care of you real
good.

Danko keeps walking.

NIGHT CLERK (cont'd)
You think I'm kiddin'? I'll blow
your ass off just sure as shit.

DANKO
Don't make me kill you.

NIGHT CLERK
You kill me? Bullshit. Twelve years
in the Army, I know how to use this
gun.

The Hooker, in the corridor, behind the Night Clerk,
SCREAMS...

HOOKER
No, don't do it!

The Night Clerk turns his head at the sound of her voice --
turns back to Danko -- too late as he snatches the .45 out
of the Night Clerk's hand.

Danko immediately runs for the stairwell -- disappears down
the steps.

The Night Clerk and the Hooker look at one another as she
pulls on her coat and grabs her purse.

NIGHT CLERK
You wanna tell me what the hell's
goin' on around here with all this
Russian bullshit!?

HOOKER
I don't know nothin' about any
Russians.

She heads for the stairwell.
The Night Clerk stands there alone in the hallway.

NIGHT CLERK
Son-of-a-bitch.

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271 INT. STAIRS - GARVIN HOTEL - DAY 271
 Danko runs down the stairs fast.

272 EXT. ALLEY - BEHIND GARVIN HOTEL 272
 Viktor comes over a high fence and jumps into a Van --
 Joyboy at the wheel.

273 INT. VAN 273
 Joyboy powers off through the rain.

JOYBOY
 You get it?

VIKTOR
 Yes. I have the key. *

JOYBOY
 Come on, let's go make our deal.

VIKTOR
 Not yet. Not till we arrange things.

274 EXT. RIVER AREA - REAR OF GARVIN HOTEL - DAY 274
 The rain continues unabated.

Danko runs out next to the river, but by now there is no
 trace of Viktor -- He runs back inside the Hotel. *

275 EXT. CITY STREET - FRONT OF GARVIN HOTEL - DAY 275
 Danko comes running out of the lobby, trots out into the
 street. Still no sign of Viktor, but he sees the Hooker
 running toward the El Station across the way. *
 *

He runs after her through the rain.

275A NEAR THE EL STAIRWAY 275A*
 Danko catches up with her.

DANKO
 Wait. Excuse me...

She turns...

DANKO
 Who are you?

(CONTINUED)

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101A.

CONTINUED:

HOOKER

They came into my room and blew my
trick away. Since he'd given me fifty
bucks, guess I owed him something.

DANKO

How did you have a gun?

HOOKER

You a foreigner?

DANKO

Yes.

HOOKER

Mister, in this country, everybody's
got a gun.

The SOUND of POLICE SIRENS as they approach the Hotel...

HOOKER (cont'd)

Anyway, I'm out of here before the
cops come. Nice meetin' you.

She starts up the stairwell.

DANKO

Wait!

She turns, startled.

DANKO (cont'd)

You saved my life.

HOOKER

(suspicious)

Yeah?

DANKO

I just wanted to thank you.

And he lifts her, hugs her and kisses her. It is a moment
of pure exultation. For the first time since Jusso's death,
he feels glad to be alive.

The Hooker is caught up by his infectious mood and she
responds with a great peal of laughter. They have both come
through a life and death situation. They have both made it.

276 OMIT

OMIT 276*

277 INT. WILLS' POLICE CAR - INTERSECTION - BY THE GARVIN HOTEL 277

Wills is driving. Stobbs is in the passenger seat, Ridzik
in the rear -- Wipers working, BEATING against the downpour.

*

(CONTINUED)

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101B.

277 CONTINUED:

277

RIDZIK
Jesus Christ!

He watches, stunned as the car sweeps by Danko and the Hooker, deep in laughter, as he holds her up over his head. *

WILLS
What?

RIDZIK
It's nothing, sir. Nothing at all.

His head swivels round to catch a glimpse of the couple, but they have disappeared into the mist.

278 INT./EXT. ROOM OPPOSITE GARVIN HOTEL - DAY 278

Danko opens the door --

Sees the sprawling figure of Dolly on the bed, the shells on the floor, the abandoned automatic rifle and the open window.

He crosses to the window and looks down.

279 EXT. STREET FRONTING GARVIN HOTEL - DANKO'S POV - DAY 279

Through the rain, Ridzik and Wills are emerging from the Hotel.

280 INT. ROOM OPPOSITE GARVIN HOTEL - DAY 280

Danko closes the window, shutting out the rain, the NOISE of the El, as well as the presence of the two Chicago policemen.

He turns back to Dolly.

Dolly looks up at him but doesn't move.

DANKO
Where's Viktor?

DOLLY
Doctor...

DANKO
Where can I find him?

He picks up the automatic, pumps out a round and points the gun at Dolly's head.

But Dolly is too far gone to answer.

At this moment there is the SOUND OF FOOTSTEPS in the corridor outside the door. They sound urgent.

The door opens to reveal Ridzik and Wills.

Danko kneels down and pulls out Dolly's blood-stained wallet from inside his jacket pocket, opens it.

Ridzik goes to the window, sees right into Danko's room, understands what's happened. He turns.

RIDZIK
You took him out from across the street?

Danko nods.

(CONTINUED)

280 CONTINUED:

280

Danko takes out a piece of paper from Dolly's wallet. It is a ticket to tonight's game at Comiskey Park.

Wills takes the ticket from Danko's hand, then crosses to the window and stares out.

WILLS

If they had you in their sight from
here...

He looks at Danko, exasperated.

WILLS (cont'd)

...why the hell did they send four
more men to your room?

DANKO

They were after the key.

A look of confusion on Wills' face.

RIDZIK

It's a long story.

281 INT. LOBBY - GARVIN HOTEL - DAY

281

The Teamster's body is being stretchered down the stairs by the PARAMEDICS.

Wills and Stobbs standing by -- not looking overly pleased with the way things are going.

WILLS

How many more upstairs?

STOBBS

Three.

The Night Clerk is RANTING to a PLAINCLOTHES DETECTIVE, busy taking notes.

NIGHT CLERK

I mean what in hell's goin' on here?!
Damn elevator shot to hell...

DETECTIVE

Yes, sir. Could you describe the man
that...

(CONTINUED)

281 CONTINUED:

281

NIGHT CLERK

I mean who's gonna pay for the damages? I don't give a god damn who nobody looked like, most of 'em are dead! Who's gonna pay the damn damages!? I want the damages paid for!

282 EXT. STREET - OUTSIDE THE GARVIN HOTEL - DAY

282

Danko and Ridzik seated in a Sedan -- they watch as the Teamster's body is carried past and loaded into an Ambulance.

283 INT. SEDAN

283

Ridzik looks over at Danko as the Ambulance pulls away.

RIDZIK

Now that Viktor's got the key he'll grab his money and get out of town -- right?

DANKO

No. He will make his deal for the drugs -- then leave.

RIDZIK

Back to Russia?

DANKO

Yes. He is loyal to his family. And himself. Nothing else.

RIDZIK

Sounds like the Mafia. I didn't know you had that back in the U.S.S.R.

DANKO

We have problems. Criminal families. Drug dealers. Black marketeers...

RIDZIK

You Russians are almost starting to sound human.

DANKO

Viktor is Russian. But he is not typical.

RIDZIK

Are you?

THE DEAFENING ROAR OF ROTOR BLADES IN FLIGHT

284 EXT. AIR RESCUE HELICOPTER - DAY 284

Hovering over Lake Michigan. On the distant shore the skyline of Chicago...

The Chopper suddenly executes a sharp turn and SWOOPS DOWN.

285 EXT. LAKE - WITH CHOPPER 285

Lower and lower down toward the surface. The configuration of the gentle waves takes shape -- something BOBBING on the water's surface -- Lower still -- The rotors misting the water, kicking up the spray -- Then passing over the "something" low enough to see:

286 LARISSA JACKSON 286

Floating face up -- nude in the water -- she's never looked more beautiful, but she's very dead.

MAN'S VOICE (O.S.)

Harbor Patrol -- Harbor Patrol -- This is C.P.D. air surveil five-dash-eleven -- We have a Code One Double-Niner off Dock 10 -- Come back, please.

287 EXT. SMALL DOCK - LATE AFTERNOON 287

A SOLEMN GROUP OF COPS -- Ambulances, Police Cars, and Reserve Boat.

Danko, Ridzik, Wills and Stobbs stand over the tarpaulin-covered figure lying on the deck.

WILLS

Get her on down to the morgue. I want an autopsy right away.

RIDZIK

Looks like her neck's broken...

WILLS

When the hell did you get a medical degree?

DANKO

Viktor did it.

WILLS

Great. He's a doctor and now you've already solved the crime.

(CONTINUED)

287 CONTINUED:

287

RIDZIK

She was helping us. We made a deal with her --

WILLS

Deal? You mean you got her killed?

RIDZIK

I don't know. Maybe we did.

WILLS

I'm sick of this. Every place I go there's a new body, or some bullshit about a key. From now on, we are all going to act like police officers. Ridzik, we're going back to the station and you're going to fill out a report that gives me every detail of what's going on. Danko...

Pause.

WILLS (cont'd)

...I'm going to make your people in town from the Embassy happy. You're on the plane out of here in the morning.

Danko looks down at Larissa as the shroud is pulled over her face and her body is stretchered away.

288 INT. POLICE HEADQUARTERS - DAY

288

Wills, followed by Ridzik and Danko, strides through the crowded corridor. They reach the area outside Wills' office where Stepanovich and Gregor are waiting with solemn faces.

WILLS

Ridzik?

Ridzik crosses to him. Wills indicates Danko.

WILLS

If he so much as steps a foot outside this building, I'll have your badge. Now get on that report, P.D.Q., understood?

RIDZIK

Yes, sir. P.D.Q.

Wills enters his office. Ridzik walks back to Danko.

RIDZIK

We're both grounded.

289 WILLS' OFFICE - DANKO'S POV

289

Wills talking with Gregor and Stepanovich -- both the Soviets occasionally turn and stare angrily out at Danko.

Ridzik crosses to his desk, pulls out his old manual typewriter and sits down. Danko comes and sits with him, looks at his typewriter in disbelief.

DANKO

In Moscow, we have computer terminals.

RIDZIK

Great. Wonderful. So do we, I just never learned to use 'em. Let's get on this god damn report...

As Ridzik begins pounding away at an official form on his Remington, Wills' Secretary floats by...

SECRETARY

Boy, are you in the shit.

RIDZIK

Hip deep.

SECRETARY

I've seen him mad before, but this time he's white hot...

Ridzik keeps typing.

SECRETARY (cont'd)

Check your Phonemate. I think you've got messages...

Ridzik flips on the Phonemate, keeps pounding away.

MALE VOICE

Hello. Hey Art, it's Sully. We're still waitin' for your paperwork on the 560 down in Cicero. Thanks.

FEMALE VOICE

Hello, Art. Madge. You said you were gonna call. What happened? Don't give me some line, okay? Call or go screw yourself. Bye.

CLICK.

Danko looks over at Wills' office. Watches as Gregor and Stepanovich leave...

(CONTINUED)

289 CONTINUED:

289

MALE VOICE

Hello. Detective Ridzik? Your laundry's ready.

CLICK.

LARISSA VOICE

Hello. It's Larissa. I've got to make this fast. It's all going down at nine o'clock tonight. Comiskey Park, during the ball game. The locker's down in the janitor's changing room. Joyboy and Viktor are doing the deal. I can't talk anymore. It's real tight...

CLICK.

Danko and Ridzik look at one another.

RIDZIK

Holy cow. I can't believe it. Wait 'til Wills hears this...

Ridzik stands up, starts for Wills' office.

DANKO

What will happen to Viktor?

RIDZIK

He'll be tried for Gallagher's murder, get thirty years and be out in ten.

DANKO

Ten is not long enough.

RIDZIK

I'm with you. Tell the judge.

DANKO

If I can't take him home, I want to kill him.

RIDZIK

I don't think my boss will go for that.

He heads for Wills' office -- leaving Danko sitting there, quietly thinking...

290 INT. WILLS' OFFICE - LATER THAT DAY

290

Danko, Ridzik, Wills and Stobbs -- who holds up a diagram of Comiskey Park.

STOBBS

Here, here, and here we're covered.
TAC Squad in place by twenty-one
hundred hours -- They show, we cork
the bottle. No way out.

WILLS

You don't look too happy, Mr. Danko.
What's wrong? Viktor's going to be
delivered on a plate.

DANKO

He's not an amateur. He will see your
men.

WILLS

You don't think Chicago's TAC Squad
and my entire Division can pull it
off?

DANKO

No.

WILLS

And you want to go to the ballpark all
alone I suppose?

DANKO

Yes.

Danko seems very calm.

WILLS

I'm sorry, Mr. Danko. But we prefer
to do it our way, if you don't mind.
Now we have one hour before we move
into position...I was wondering if you
could do us a favor -- in return for
our hospitality?

STOBBS

We picked up a Soviet sailor -- off
one of your cargo ships -- He seems to
be trying to tell us something -- We
don't speak Russian.

WILLS

Sorry to bother you over such a small
thing, but that's police work, isn't
it?

(CONTINUED)

290 CONTINUED:

290

Danko moves for the door.

DANKO

Where is he?

WILLS

Thank you, Captain. It will be much appreciated. I'll have an officer show you the way.

291 INT. CORRIDOR - POLICE HEADQUARTERS - DAY

291

Danko is led down the corridor to an interview room by a cop called NELLIGAN. He opens a mottled glass-topped door and ushers in Danko.

292 INT. INTERVIEW ROOM - POLICE HEADQUARTERS

292

Danko looks around. There are two chairs, a desk with a telephone and an overhead light. Apart from some instructions in the event of fire, the walls are bare.

An exterior window faces out on an inward vault. Like the glass on the door, it is opaque and covered with wire netting.

The lock on the door turns behind him. Danko spins around incredulously. Through the glass, he can see the shape of Nelligan relaxing against the wall outside -- as if he were going to be there all evening.

Danko moves to the door, tries the handle. The door is locked fast.

The phone suddenly RINGS and he returns to the table, picks it up. Ridzik is at the other end...Now visible in the opposite room.

RIDZIK

Sorry, no interview.

Ridzik hesitates...

RIDZIK (cont'd)

I hate doing this to you, but that's the way it is. You're a threat to the peace. You said so yourself.

DANKO

This is not right.

(CONTINUED)

292 CONTINUED:

292

RIDZIK
When we have Viktor in our hands,
we'll turn you loose. I'm sorry --
but this isn't my idea of how to do
things either. I know you want to be
there tonight.

Feeling bad, he puts the phone down.

293 INT. INTERVIEW ROOM

293

Danko puts the interview phone down -- stares for a moment at
Ridzik as he leaves -- then turns and goes to the wall phone
behind him -- begins to dial.

294 INT. WILLS' OFFICE - DAY

294

Wills is putting on his flak jacket. Ridzik enters.

RIDZIK
He's all locked up...Just the way you
want him.

WILLS
Good.

RIDZIK
(hesitating)
Sir...

WILLS
(interrupting)
You did your duty. Ridzik, that's
what makes you a good officer.

RIDZIK
I feel real lousy about this, sir.

WILLS
I know. Who did you put on guard
duty? Someone worth a damn, I hope.

RIDZIK
Nelligan, sir.

WILLS
(startled)
Nelligan?

(CONTINUED)

294 CONTINUED:

294

RIDZIK

You remember...He's the public spirited guy who reported me for fucking in the back of my patrol car. A crime for which I was severely reprimanded and fined the equivalent of two months' pay.

Wills snaps tight the last clasp of his shoulder holster.

WILLS

If things go well tonight, Ridzik...I think that will all be forgotten.

295 INT. POLICE UNDERGROUND GARAGE - NIGHT

295

Wills gets into the first of four detectives' cars which are waiting in a line outside the building. Stobbs gets in after him, OTHER DETECTIVES follows. The four cars take off, discreetly, no sirens.

Ridzik standing by...watching -- not very happy.

UNIFORMED COP

Better grab your wheels, Art. Let's go.

RIDZIK

Right.

296 INT. INTERVIEW ROOM - POLICE HEADQUARTERS - NIGHT

296

Danko looks at his watch then at the shape of the Policeman outside...

He gets up, walks across to the glass door and taps on the pane.

297 INT. CORRIDOR - POLICE HEADQUARTERS

297

The Policeman comes closer to the glass.

DANKO

Open the door.

NELLIGAN

Too bad, Boris. I got my orders.

DANKO

What?

(CONTINUED)

297 CONTINUED: 297

Nelligan leans closer.

NELLIGAN

I said, I got my orders, Boris.

Danko's fist comes THROUGH THE GLASS, traveling at fifty miles-per-hour -- it SPLINTERS the glass into tiny fragments -- CONNECTS with Nelligan, sending him sprawling against the other wall, where he lapses into unconsciousness.

298 INT. GREYHOUND BUS STATION - CHICAGO - NIGHT 298

Nearly deserted. TWO UNIFORMED COPS standing in front of a bank of lockers across the way. Viktor appears, glances up at the wall clock. Eight fifty-five.

299 MAIN CONCOURSE 299

Four Buses on the dock. Another pulling in.

A few passengers near the gates.

Viktor walks over to the sandwich bar. Finds a vacant seat. Orders a coffee.

300 VIKTOR 300

Waiting at the counter. Coffee untouched.

His eyes stop on Joyboy standing at the far side of the counter.

He stares back. Walks slowly towards Viktor.

301 JOYBOY 301

Confident, careful. He takes a seat beside Viktor.

302 VIKTOR 302

Sips his coffee. Eyes the Man beside him. He takes a key from his pocket. Places it between them. Covers it with his hand.

303 JOYBOY 303

Puts a dollar bill on the counter. Calls over to the WAITRESS.

(CONTINUED)

303 CONTINUED:

303

JOYBOY

Give me some coffee, Honey. Be right back.

He picks up the key, leaves one next to it. Walks away from the counter. Stops at a row of lockers.

304 VIKTOR

304

Takes the other key. Pays for his coffee. Goes to the lockers.

305 BANK OF LOCKERS

305

The Uniformed Cops paying no attention as Joyboy scans the numbers, finds the one he's looking for -- inserts the key. Opens the locker. Takes out a very large black suitcase.

306 VIKTOR

306

Opens his locker. Takes out another very large suitcase. Looks down at Joyboy. He smiles. Walks towards the Men's Room.

307 INT. MEN'S ROOM - BUS STATION - NIGHT

307

Joyboy sets down the suitcase. Checks inside and sees the money. Turns to face Viktor.

VIKTOR

Everything is okay, yes?

JOYBOY

Sure. You got your Crack. Check it out.

VIKTOR

Okay. Good. I trust you.

JOYBOY

(big smile)
You can spread it all over Siberia, right, man?

VIKTOR

Yes. Goodbye.

(CONTINUED)

307 CONTINUED:

307

Viktor's spring-gun appears suddenly in his hand -- only one detail has been added: a silencer has been screwed onto the barrel of the pistol -- he shoots Joyboy twice through the head -- his body slams back into a toilet stall...

Viktor walks over to Joyboy's body -- pulls the stall door closed -- picks up the second suitcase -- heads for the exit.

308 EXT. COMISKEY PARK - NIGHT

308

Fourth Inning. The BATTER hits into a smartly turned double-play.

309 WILLS

309

In a box seat next to Stobbs.

STOBBS

9:05, sir.

WILLS

Right.

STOBBS

There is absolutely no way to the janitor lockers except via the entrance way behind the first base dugout.

WILLS

Right.

The NEXT BATTER up gets a base hit.

WILLS

All our command posts show no sign of bandits?

STOBBS

No, sir.

WILLS

Right.

Pause.

WILLS (cont'd)

You know, Mr. Stobbs, even though it's still early, even though we can't give up for at least an hour...I think we've been fucked.

(CONTINUED)

309 CONTINUED:

309

STOBBS

Right.

Another base hit and the CROWD likes it.

310 INT. GREYHOUND BUS STATION - HIGH SHOT - CHICAGO - NIGHT 310

Viktor walking toward the loading docks, carrying the two large suitcases.

311 EXT. BUS STATION - LOADING DOCKS - NIGHT 311

A bus marked "CANADA" barrels up to a bay begins to reverse back into it.

Between it and the next bay, a narrow passage in which a trolley stands -- prominent amongst the luggage, piled high upon the trolley, two heavy bags -- Viktor's.

312 LOADING BAYS - NIGHT 312

The hatches have been opened and the luggage is just about to be loaded by the DRIVER -- beyond him, a FEW PASSENGERS appear near the gate, waiting to be given the signal to board.

313 VIKTOR 313

Comes around just as his suitcases are loaded. Seeing they are secure, he looks up and finds:

314 DANKO 314

Hidden from view from the Driver and waiting Passengers -- his arm outstretched -- his pistol aimed at Viktor.

DANKO

You're not going to make it.

Viktor gives Danko a long look -- then smiles. He's up to the game.

VIKTOR

You're crazy. This is America.

DANKO

You do as I say or I kill you.

SUDDENLY:

RIDZIK'S VOICE

Back off, Captain.

315 RIDZIK

315

Stands at the front of the Canadian Bus, just behind Viktor's right shoulder, his gun leveled at Danko.

RIDZIK
We're not taking him anywhere except
down to Headquarters.

Viktor chances a look at Ridzik who now steps out from the shadows...The three Men now stand in a triangle.

DANKO
You followed me.

RIDZIK
Wasn't difficult.

DANKO
I'm taking him back.

RIDZIK
Like fuck you are. This is my
prisoner. He killed a Chicago police
officer. He belongs to us.

Danko's pistol goes from Viktor to Ridzik.

DANKO
I have my orders. I take him back or
terminate.

RIDZIK
You got your orders, I got mine.

Unbeknownst to either of them, an OLD LADY wheeling her bags on a travel trolley appears behind them.

She takes one look at the three Men, opens her mouth and
SCREAMS.

OLD LADY
Aaaahhhh!

As Danko and Ridzik react, Viktor dives into the bus...

316 RIDZIK

316

For one moment, he stands, glancing from one end of the Bus to the other, hoping to spot Viktor.

317 DANKO

317

Runs to the front, trying to get a clear shot at Viktor -- now in the driver's seat -- He YELLS and FLINGS himself to one side as:

Suddenly Viktor's Bus passes him, CLIPPING two inches off the forecourt gate post. It also DEMOLISHES the front of a parked Sedan beyond it. Then it WHEELS into the street and plows a sweeping right against the traffic before regaining its own side of the road, THUNDERING west.

318 RIDZIK

318

Runs to the Sedan, which has been TOTALED by the impact, a SECOND BUS SQUEALS to a halt behind him. He looks up and around to see its doors open, and --

319 DANKO

319

At the wheel.

DANKO

Get in.

320 INT. DANKO'S BUS

320

As Ridzik dives in -- the doors begin to close behind him -- He pulls himself to his feet...

DANKO

He has the Cocaine.

Ridzik looks back at the disappearing wreck of his Sedan.

RIDZIK

Fuck the cocaine, that's the second car of mine he's wrecked in one day.

321 EXT. INTERSECTION - NIGHT

321

Viktor's Bus plows across the intersection -- on the red.

A passing car, BRAKES, SKIDS and CONCERTINAS into the side of it, but the Bus does not stop. Viktor accelerates across the intersection without a pause.

- 322 DANKO 322
- Approaching the accident, wheels around the scattered ONLOOKERS who are converging on the SMASHED CAR, and continues across the intersection in pursuit of Viktor.
- 323 EXT. RAILWAY CROSSING - NIGHT 323
- Viktor's Bus SMASHES through the gates of the crossing.
- Seconds after Viktor's exit, a DOUBLE-HEADED DIESEL ENGINE with a load of freight cars trundles across the crossing.
- Danko brakes just in time and steers his Bus left down a street running parallel with the tracks.
- 324 VIKTOR'S BUS 324
- Bowls along a street which runs almost parallel with the railroad track, but on the other side of the freight train.
- 325 DANKO'S BUS 325
- Whips along the street on his side of the freight train. He is rapidly overtaking the diesel locomotives at its front end.
- 326 INT. VIKTOR'S BUS 326
- A car speeding in the opposite direction sounds its HORN in protest at the way Viktor is hogging the crown of the road.
- He looks out of the window.
- The road is slowly diverging from the railroad but on the far side, he can just make out -- between the freight cars -- Danko's Bus traveling at speed.
- 327 DANKO'S BUS 327
- Hurtles along, and as the street swings left, he leaves it -- TEARS THROUGH a rusted gate -- TRUNDLES across an abandoned truck park -- and SMASHES through wooden double doors into a huge warehouse...
- 328 INT. WAREHOUSE #1 328
- Danko noses full speed for the opposite end of the building. The back doors of the warehouse loom open...
- Danko hurtles the Bus through and into the next warehouse.

- 329 EXT. BETWEEN WAREHOUSE #1 AND #2 329
To one side -- for a moment -- he spots the train still running parallel with him.
- 330 INT. WAREHOUSE #2 - NIGHT 330
Danko BLAZES down the aisles...No doors at the end, only a brick wall -- a sliding 180 and he goes through the wall -- rear end first. The brick wall EXPLODES as:
- 331 EXT. FREIGHT YARD 331
Another 180 by Danko -- crates FLYING, pallet loads COLLAPSING -- and Danko is back on course.
- 332 INT. DANKO'S BUS 332
Ridzik sitting like a seasick passenger, opens his eyes -- and cheers up.

Danko is not only running parallel with the diesel locomotives but is now beginning to outstrip them.

He looks across trying to see whether he can spot Viktor.
- 333 VIKTOR 333
Is in fact -- TEARING TOWARDS HIM, lofting up over a bridge which spans both the railroad and the rubble track.

To Ridzik's chagrin Viktor sails over his head at the same moment as --
- 334 DANKO'S BUS 334
ZOOMS under the bridge.
- 335 EXT. INTERSECTION/CROSSING - FREIGHT YARD 335
Danko's Bus skids to a halt at the intersection and slides to face Westward up the blacktop.

In the distance we can hear the HOOT of the freight train. Behind Danko's Bus, the automatic gates begin to close.
- 336 VIKTOR 336
SLAMS on his brakes as his street deadends...A Train passes by in front of him as he looks out across a huge yard -- He SLAMS it into reverse.

337 DANKO

337

Screws his eyes and looks through the windshield. Behind the oncoming headlights, he can just make out the outline of Viktor's Bus now TRAVELING TOWARDS HIM.

Danko turns to Ridzik.

Get out. DANKO

Fuck you. RIDZIK

Danko shoves the gear into low.

This is personal. DANKO

What about Gallagher? RIDZIK

This is for him, too. DANKO

Kiss my ass, I'm staying. RIDZIK

338 EXT. DANKO'S BUS

338

The wheels SPIN at the back of Danko's Bus and it surges forward.

339 INT. VIKTOR'S BUS

339

Viktor looks ahead. The road runs straight before him -- Danko's Bus coming LIKE A METEOR towards him...

Viktor FLOORS the gas pedal and GUNS the Bus forward -- RPMs to the max.

340 AT THE OTHER END OF THE ROAD

340

Danko's Bus HURTLES towards Viktor's vehicle...

341 DANKO

341

Leaning forward, urging his Bus onwards...

342 RIDZIK

342

Looking with growing concern...SHOUTS at Danko.

RIDZIK

At this speed we are not gonna be able
to read him his rights!

DANKO

For Viktor there is no Miranda.

343 VIKTOR'S BUS

343

Hunched over the wheel, Viktor flattens his foot to the pedal
and begins to SHOUT in Russian.

VIKTOR

Now we will see what he is made of!

As the Buses close a GREAT CRY WELLS from his lips.

VIKTOR

Aaahhh!

344 INT. DANKO'S BUS

344

RIDZIK

You know what we call this?! We call
it 'chicken'!!!

DANKO

This is not a game!

RIDZIK

No shit! It's my life!

DANKO

Aaahhh!

345 INT. VIKTOR'S BUS

345

VIKTOR

Aaahhh!

346 EXT. DANKO'S BUS

346

On course for collision. Two Samurais going balls to the
wall.

347 VIKTOR'S BUS 347
At wheel level -- BLISTERING forward.

348 DANKO'S BUS 348
Like a BULLET going for the impact.

349 INT. DANKO'S BUS 349
Danko is totally wrapped up in the confrontation -- He has forgotten Ridzik.

350 RIDZIK 350
Disbelief as he realizes he has become part of a Russian fantasy...

RIDZIK
CRAZY FUCKERS!

The life force SURGES within him and he CLAWS at the steering wheel with both hands.

RIDZIK (cont'd)
GODDAMN IT! NO!

351 EXT. ROAD 351
As Danko's Bus veers right, it misses the oncoming Viktor by centimeters.
Viktor and Danko pass each other still yelling and screaming.

352 DANKO'S BUS 352
Leaps off the road into a composite of dirt and gravel. It PLOWS a great furrow into brush and wild grass as it ROLLS OVER AND OVER AND OVER with --

353 DANKO AND RIDZIK 353
Trapped inside like rats in a drum.

354 VIKTOR 354
Laughing, yelling, exultant in his triumph -- He jerks his bus around into a slide crossing the tracks...

355 EXT. FREIGHT YARD - NIGHT

355

Danko drags Ridzik out of an escape hatch in the roof of the bus which is lying on its side. His flesh is raw -- He is white with anger -- He yells at the hapless Ridzik in Russian.

DANKO
Durak! (Idiot) Durak! Durak!

RIDZIK
He would have killed us you stupid
motherfucker!!

The profanity of the two men is overlaid by the CRACKLE OF FIRE as the gas tanks begin to burn.

356 VIKTOR

356

WHAM!

The DOUBLE-DIESEL ENGINE enters from his right side. It RAMS the Bus amidship then remorselessly carries it along the railroad track.

Despite all of the YELLING and SCREAMING OF BRAKES the momentum of the half-mile long train only perceptibly slowing after several seconds.

357 EXT. THE FREIGHT TRAIN - NIGHT - AS SEEN FROM THE OTHER
SIDE OF THE TRACKS

357

It lets go of Viktor's Bus as if from its jaws -- and the Bus tumbles away into the wild brush and rusting sidings of the yard.

358 DANKO AND RIDZIK

358

Struggle through the tall grass towards the still rolling train.

They reach it only to find the still slowing railcars a barrier between them and the wreckage of Victor's Bus on the far side of the tracks.

359 AT THE FRONT OF THE TRAIN

359

The DRIVER peers out from his cab and looks back at the smashed vehicle. Suddenly the great wheels of the diesel LOCK under the pressure of the brakes -- and the train slows to a walking pace.

360 DANKO AND RIDZIK

360

Leap on to a moving car and cross its flat top to the other side. There they allow themselves to be carried up towards the wreckage of the Bus which looks like a decapitated grasshopper in the tall grass.

As the slowing railcars reach the Bus, Danko and Ridzik jump off.

With a long SHRIEK of protest, the train shudders to a halt -- its caboose a good fifty yards beyond the wreckage.

Danko pulls the .44 from his jacket. Looks at Ridzik.

DANKO
Sergeant?

RIDZIK
Yeah.

DANKO
I want him...

RIDZIK
How do you figure you rate higher for
this job than me?

Pause.

RIDZIK (cont'd)
This whole thing is very Russian.

Danko starts forward.

A long, slow, gunfighter's walk.

361 VIKTOR

361

Hobbling down the aisleway -- badly ripped up from the wreck -- he comes out the door -- a big heavy Russian pistol in his hand...

Sees Danko coming forward.

VIKTOR
You want me to surrender. Yes?

Danko keeps walking.

VIKTOR (cont'd)
You think you get the whole family --
Yes?

Danko keeps walking.

(CONTINUED)

361 CONTINUED:

361

VIKTOR (cont'd)
I say FUCK YOU!

Swings his big pistol up -- He FIRES:

362 DANKO

362

His .44 ROARS six times. Slugs RIPPING into Viktor -- then into the door of the Bus behind -- Viktor's shot going harmlessly into the air.

Danko sees Viktor -- now slumped against the exploded door.
Ridzik approaches.

RIDZIK
Congratulations.

DANKO
Thank you.

RIDZIK
You're welcome.

Danko hands Ridzik his .44.

DANKO
I still like the Soviet model better.
Walks toward the Bus.

363 VIKTOR

363

Looks up as Danko approaches.

364 IN THE BACKGROUND

364

Ridzik moves close.

Danko leans forward over Viktor.

VIKTOR
I'm finished.

He smiles, blood seeps from his mouth.

VIKTOR (cont'd)
But so are you.

He holds out his hand and his SPRING-GUN shoots out from his sleeve.

(CONTINUED)

364 CONTINUED:

364

Danko's mouth opens and he begins to YELL again...a great long KEEN of anticipatory pain. As --

Danko's right index finger jabs down at the gun finding the muzzle -- JAMMING deep into the muzzle -- until his voice becomes a ROARING SHOUT.

Viktor, too, is YELLING as he pulls the trigger and the gun BLOWS UP in a great bloody mess in his face.

SHOCK CUT TO:

365 INT. COOK COUNTY HOSPITAL - OPERATING ROOM - NIGHT

365

Danko sits on an operating table, conscious, staring at the ceiling as they operate on his hand. Gregor and Stepanovich are also close by -- talking animatedly to Danko who seemingly pays no attention.

366 OUTSIDE IN THE CORRIDOR - WATCHING THROUGH THE GLASS

366

Wills, Stobbs and Ridzik await the outcome.

RIDZIK

Fucking Russians. Unbelievable.

WILLS

Where's Viktor's body?

RIDZIK

I dragged it across the County Line. Let the Cicero cops find him. Saves us a week of paperwork.

Wills winces and changes the subject.

WILLS

How did Danko know that Viktor would be at the bus station?

RIDZIK

(turning back to Wills)

He had some information that came out of...

STOBBS

Russia --

RIDZIK

He didn't trust us. He knew we wouldn't let him have Viktor.

(CONTINUED)

366 CONTINUED:

366

STOBBS

So you followed him?

RIDZIK

I knew he didn't buy the Comiskey Park gig. So I figured he must have something else in mind. You can't shit a shitter.

Again Wills winces.

WILLS

So you let all of us go out on a wild goose chase, while you put your faith in Danko.

RIDZIK

Yes, sir.

WILLS

I'm either going to have your badge or give you a promotion.

Ridzik returns to his obsession with Danko.

RIDZIK

He stuck his finger right down the muzzle. Jesus! You shoulda seen it.

He shakes his head in disbelief.

RIDZIK (cont'd)

The look on Viktor's face -- couldn't fucking believe it....That son-of-a-bitch in there is a real cop. He could work in Chicago.

367 INT. BLACKHAWK NIGHTCLUB - DOWNTOWN CHICAGO - A WEEK
LATER - NIGHT

367

Through the haze of cigarette smoke on the tiny bandstand -- a small BLACK BAND is seen playing -- DREAMY JAZZ...

Danko fills Ridzik's shot glass with straight vodka, then refills his own with his left hand. His right is heavily bandaged and tied to his chest in a sling -- Danko looks a bit melancholy.

RIDZIK

The big question is, will it effect your love life?

(CONTINUED)

367 CONTINUED:

367

DANKO

Russians do not use their fingers.

RIDZIK

They use their noses, right? Hey, I guess you'll just have to become left-handed.

Ridzik notes Danko's mood.

RIDZIK (cont'd)

So what's the problem?

Danko is silent.

RIDZIK (cont'd)

Okay. You're not taking back Viktor, but you kept 5 million dollars worth of Crack out of Russia...so you can't figure the mission as a complete failure -- right?

DANKO

Right.

RIDZIK

And ya have -- from a diplomatic point of view, won over hearts and minds and influenced people.

DANKO

I have?

RIDZIK

Well, at least one...

DANKO

Nazdarovia.

RIDZIK

Skoal. We better take off if we're gonna get you to the airport.

They drink up -- head for the exit.

DANKO

I'll miss the jazz.

RIDZIK

One week and you're a real fan. I never figured you'd go for this kind of music.

(CONTINUED)

367 CONTINUED: (2)

367

DANKO

I admit there are certain things where
your country is best.

RIDZIK

Hey, come on, you guys got areas
nobody can touch you -- not even close
-- trainin' bears for the circus,
dancin' on your knees...

368 EXT. STREET - FRONT OF BLACKHAWK - NIGHT

368

As they come out and move to Ridzik's third Sedan. Danko
throws his suitcase in the back seat and they both pile in...

369 INT. SEDAN

369

Ridzik watches as Danko slips off his watch -- notices that it
is -- a steel East German wind-up, circa 1967.

DANKO

It is a custom in the Soviet Union to
exchange some small article as a
souvenir of our association, so I have
decided to give you this.

Ridzik, is wearing a thousand dollar steel Rolex, which he got
discount from a cousin. He unclips the watch and takes it
off.

RIDZIK

This is a thousand dollar marvel of
Western technology. It does
everything but wipe your behind.

They exchange watches -- then shake hands.

DANKO

Goodluck. Dasvedanja.

Ridzik looks at his gift.

RIDZIK

A twenty dollar East German watch. I
can't fucking believe it.

He starts the car as Danko slips on his new watch.

RIDZIK (cont'd)

What the hell. I love you, too.

(CONTINUED)

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Socks it into gear and drives off, as he does so he looks at Danko.

RIDZIK (cont'd)
Dasvedanja...It probably means fuck
off. Right?

DANKO
(smiles)
It means 'so long.'

RIDZIK
Yeah. That's what I figured...
(beat)
What the hell -- I guess it's the same
thing.

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They continue driving away -- the Sedan disappears into the
traffic, against the backdrop of the City at night.

FADE OUT

THE END